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## UNIVERSITY OF LONDON.

**NOTICE IS HEREBY GIVEN**, That the Annual Examination for MATRICULATION in this University will commence on MONDAY, the 3rd of JULY. The Certificate of age must be transmitted to the Registrar fourteen days before the Examination begins. By order of the Senate. R. W. ROTHMAN, Registrar. Marlborough House, May 24, 1854.

**UNIVERSITY OF LONDON.—B.A. EXAMINATION, 1854.**—A CLASS for the study of the Subjects required at this Examination, WILL BE OPENED in the middle of June, by N. Travers, B.A., late Scholar of Lincoln College, Oxford, and W. Watson, B.A., London, Masters in University College School. The Course will be continued till the end of July, and resumed September 21. Fee, 7*l.*—Gentlemen desirous of attending the Class are requested to apply to Mr. TRAVERS, 21, Euston-square.

**HORTICULTURAL SOCIETY OF LONDON.**—THE QUEEN having been graciously pleased to name Saturday, June 10, as the day on which Her Majesty will open the Crystal Palace, NOTICE IS HEREBY GIVEN, that the MEETING of this Society, announced for the same day, will be held on SATURDAY, JUNE 10, instead of Saturday, June 10, as previously intended. All Tickets issued for June 10 will be available for June 9.—21, Euston-square.

**PHOTOGRAPHIC SOCIETY.**—THE NEXT MEETING of this Society will be held on THURSDAY, June 1, at the Rooms of the Society of Arts, John-street, Adelphi, when several papers will be read. The Chair will be taken at 8 o'clock precisely.

**LECTURES by the Rev. F. D. MAURICE**, Chaplain of Lincoln's Inn.—A Course of SIX LECTURES will be delivered in WILLIAMS' ROOMS, King-street, St. James's, by the Rev. F. D. Maurice, on LEARNING AND WORKING. The Lectures will commence on THURSDAY, June 8, at 2 o'clock, and will be delivered at the same hour on the succeeding Thursdays till they are completed. Tickets, 1*l.* 1*s.* for the Course, or 2*s.* for each Lecture, may be obtained at Messrs. Hookham's Library, 15, Old Bond-street; at Messrs. Madley's Library, 510, New Oxford-street; at Messrs. W. Parker & Sons, Publishers, 445, West Strand; at Mr. Nutt's, Foreign Bookseller, 57, Strand; at Mr. Lumley's, Bookseller, Southampton-street, High Holborn; and at Mr. G. Bell's, Publisher, 186, Fleet-street. The Syllabus of Lectures may be had gratis on application.

**UNDER DISTINGUISHED PATRONAGE.**—DR. ALTSCHUL, will deliver on FRIDAY EVENING, June 3, at 8 o'clock, a LECTURE (in English) on GOETHE'S 'FAUST,' with German Readings from the Text, and MUSICAL ILLUSTRATIONS, selected from Beethoven, Schubert, Spohr, Mendelssohn, &c., by eminent Vocal and Instrumental Artists. Reserved Seats, 5*s.*; Area, 3*s.*; Gallery, 2*s.* Tickets to be had at Crumey, Beale & Co.'s, Regent-street; Mitchell's, Lombard's, Old Bond-street; and at 1, St. James's-street; and at GORE HOUSE, KENSINGTON. **MARYLEBONE LITERARY AND SCIENTIFIC INSTITUTION.** 17, Edwards-street, Portman-square, where the Lecture will be delivered.

**AN EXHIBITION OF PICTURES by A MODERN MASTERS IS NOW ON VIEW (gratis)** by kind permission of F. R. SIMPSON, Esq., at the EXHIBITION ROOMS, LOWER FLOORS, ARCADE, from 11 to 3 daily. This Collection has been presented as a testimonial to the late J. W. ALLEN, for the benefit of his surviving family. The Exhibition will be open until the 7th of June, on which day the Lithographs, &c., will be distributed.

**THE EXHIBITION OF THE ADVANCED WORKS OF STUDENTS of the following Schools of Art, will be OPENED MONDAY, the 22nd of May, at GORE HOUSE, KENSINGTON.**

Aberdeen	Metropolitan, including
Belfast	Central Male
Birmingham	Central Female, and
Bristol	Female District
Cork	Female District
Coventry	Newcastle-on-Tyne
Dublin	Paisley
Durham	Potteries (Staffordshire)
Glasgow	Sheffield
Liverpool	Southbridge
Manchester	Warrington
	Worcester
	York

Admission daily from 10 till 5, free.  
Department of Science and Art, May 10, 1854.

**PARIS EXHIBITION OF 1855.—NOTICE IS HEREBY GIVEN** that the Department of Science and Art of the Board of Trade has been instructed to conduct the preliminary inquiries with a view of ascertaining the probable number of Exhibitors from the United Kingdom, and the amount of space it may be necessary to demand from the French Imperial Commission. Manufacturers and other producers who are desirous of exhibiting may obtain forms of demands for space, and copies of the regulations, by applying to Captain OWEN, Royal Engineers, Marlborough House, Pall Mall, London.

**TO LITERARY AND SCIENTIFIC SOCIETIES.**—THE ARUNDEL SOCIETY for the Promotion of the Knowledge of Art being in want of moderate-sized APARTMENTS in an eligible situation at the West End of London, and also of a paid SECRETARY, the Council desire, for the purpose of economy, to arrange with some kindred Society, in similar circumstances, for joining in the use of these conveniences upon any terms that may be mutually advantageous. Apply to JOHN J. ROOKS, Esq. (Treasurer and Hon. Secretary), 14, Pall Mall East.

**THE GOVERNESSES' INSTITUTION, 34, Soho-square.**—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, and to the various advantages of her Tutors, and PROFESSORS. School property transferred, and pupils introduced in England, France, and Germany. No charge to Principals.

**'THE VICTORY,' with the Body of NELSON** on board, towed into Gibraltar Seven Days after Trafalgar.

Painted by CLARKSON STANFIELD, Esq. R.A.  
This CELEBRATED PICTURE on VIEW DAILY, at the GALLERY of ART, 23, Cockspur-street.—Admission by Card, 2*s.* Cockspur-street.

**GERMAN LANGUAGE.**—Dr. WITTENBERG, from Hanover, who has been educated at the University of Göttingen, and is much experienced in tuition ATTERDERS SCHOOLS AND PRIVATE FAMILIES for the STUDY of the GERMAN LANGUAGE and MUSIC. References to Schools and Families of distinction, where he is now instructing, will be given. Apply, No. 1, Cambridge Villa, Clarendon-road, Notting Hill, Kensington.

**FRENCH.**—Mons. M. DE BEAUVOISIN'S ROOMS, 37, King William-street, City. Elementary and Conversation Classes on the Oral and Practical Method. Subscription, 3*l.* 3*s.* for twelve months, 2*l.* 3*s.* for six months.—Classes for Ladies. Private Lessons. See the Prospectus.

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**TO GOVERNESSES.**—Required at Midsummer in a Ladies' School, a LADY, about Twenty-five years of age, a Member of the Church of England. She must be accustomed to Education, thoroughly competent to teach the PIANO and the FRENCH LANGUAGE. Preferred if she has been on the Continent. Good references required.—Address A. B. Post-Office, Hertford.

**TRAVELLING TUTOR.**—A Gentleman of University Education, Classical Acquirements, and a familiar acquaintance with Modern Languages, desires to accompany a Young Gentleman in his travels during the ensuing Summer. He has resided on the Continent for the last two years, and is still there; but inquiries or arrangements may be made by letter, addressed J. W. G. Douglas, Isle of Man. References, of course, exchanged.

**TO GUARDIANS AND WIDOWERS.**—A Lady who has for some years had the entire charge of an Orphan Family of Rank, the Management of the Country House, Enquiries, &c., and who introduced the Elder Young Lady into Society, wishes to make a similar Engagement. She is well educated, and will be highly recommended.—Address J. H. Hatchard's, Piccadilly.

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**NO ENTRANCE FEE.** Members can join from the 1st of any month. Tickets of Membership from the 1st of June are now ready. Prospective for forwarded on application. HENRY Y. BRACE, Secretary, 37, Arundel-street, Strand.

177, Piccadilly, opposite Burlington House.  
**JAMES TOOVEY** begs to inform his Friends and the Public in general that he has NOW REMOVED to the above Premises, formerly in the occupation of the late Mr. Pickering, whose beautiful publications he has on sale, as well as a large Collection of English and Foreign Literature in good library bindings (at prices equally moderate with any catalogue published); this in addition to his former stock, containing a complete series of the County Histories, several unusual and large London Works on Natural History, and illustrative of the History of England—French Memoires and Belles Lettres, &c. in the most beautiful bindings of the past and present centuries, and which has long been known as unequalled by any stock on sale, and to which he respectfully solicits the inspection of Book Collectors.

**MOOR PARK MEDICAL AND HYDRO-PATHIC ESTABLISHMENT, NEAR FARNHAM, SURREY.**—This Institution is NOW OPEN for the RECEPTION of PATIENTS, under the superintendence of Dr. EDWARD W. LANE & M.D. Dr. LANE may be consulted in London, until further notice, at 61, Conduit-street, Regent-street, on Tuesdays and Fridays, between half-past 10 and half-past 12.

**CENTIGRADE TESTING.**—Messrs. HORNE, THORNTHWAITE & WOOD having imitated the Plans of all my Instruments for Centigrade Testing, and having published descriptions of them, compiled by William Ackland, chiefly from documents placed by me in his hands, confidentially, while he was in my employment, the said William Ackland being erroneously represented in that work as the inventor of the system of Testing, thus appropriated from me.—I hereby offer to supply all the Apparatus invented by me for this purpose at 25 per cent. below the price charged by Messrs. Horne, Thornthwaite & Wood, and I respectfully invite Gentlemen to examine the genuine account of my method of Centigrade Testing, as published by myself. JOHN JOSEPH GRIFFIN, F.G.S. 10, Finsbury-square, London.

**NOTICE.**—Messrs. A. & C. BLACK, on commencing the publication of the EIGHTH EDITION of the ENCYCLOPEDIA BRITANNICA, offered it, as published in exchange, for the Seventh Edition and First Volume. As the Eighth Edition has reached the Fifth Volume, they must now limit the time when the Seventh can be taken back to the 15th of June, Edinburgh, May, 1854.

**ANCIENT AND MODERN COINS, MEDALS, &c.** may be obtained in excellent condition, and in great variety, on moderate terms, by application to Mr. C. R. TAYLOR, 3, Tavistock-street, Covent-garden. Also Numismatic Books, Cabinets, &c. Articles forwarded on approval to any part of the Country. Collections formed, and every information desired promptly given in reply to communications addressed as above.

**TO LOVERS OF NATURAL HISTORY.**—BRITISH SHELLS.—ROBERT DAMON, of Weymouth, Dorset, with a view to facilitate the study of this interesting branch of Natural History, is prepared to supply elementary Collections, correctly named, at the following reduced rate, viz. 15*s.* Marine Species, containing more than 100 Specimens, for 10*s.* Sent, carriage paid, to any Railway Town in England.

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Burnley	Cullerson	Stevens	Russell
Cadell	Elen	Travers	Sutton
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The Revolution of 1688 enabled the Mures of Caldwell again to lift up their heads. Their attainder was reversed, their lands were restored, and in the next century a laird of Caldwell, who was also a Baron of the Exchequer in Scotland, filled a conspicuous position in Scottish society. In early life the future Baron Mure seems to have been ambitious of political distinction. He sat in three Parliaments for Renfrewshire, and gave attention to all questions affecting the politics and internal administration of Scotland. But his transfer to the judicial Bench was most fortunate. It took place in 1761, just before Wilkes and Lord Bute contrived to make the very name of Scotchman odious throughout England. From that time all who came from the north side of the Tweed had, for many years, much ado to stand their ground against the strong current of popular hatred and contempt. Baron Mure, holding eminent station in his own country, was relieved from all share in these troubles. In Scotland, far from active political strife, he led an easy life, cultivated numerous friendships, and secured for himself, by a long course of acts

of judicious kindness, a universal character for the highest good sense and judgment. His correspondence constitutes the principal interest of these volumes,—and to a consideration of these letters we shall confine our attention.

Foremost in importance amongst Baron Mure's correspondents stands the much-maligned Lord Bute, to whose influence the Baron no doubt owed his elevation to the judicial Bench, and with whom he kept up an occasional correspondence for many years, principally upon subjects connected with the management of Lord Bute's Scottish estates. Any letters from Lord Bute are acceptable to the historical inquirer, for the transactions in which he was involved—transactions which gave a disastrous colour to a long period during the reign of George the Third—stand in need of a great deal of documentary illustration. The Chatham, the Bedford, the Grenville, and the Rockingham Papers have established the truth respecting many of the facts of this period, and explained the motives which swayed the conduct of several of the parties in the State; but the actual influence and proceedings of Lord Bute still remain shrouded under that great mass of libel and falsehood which excited the popular feeling against him to a degree almost unparalleled, and unquestionably drove him from office, if not from power. We, who can look at the circumstances of that melancholy period more dispassionately than our forefathers, can see that in the outcry excited against the Scottish minister and favourite there was a great deal that was untrue, and much more that was malicious, but still every one will admit that there really was a foundation of truth; and the question therefore remains—what was the actual amount of that truth? The descendants of Lord Bute will, no doubt, one day see the importance—nay, the absolute necessity—of enabling historical writers to set the memory of their ancestor right in the page of history. In the mean time, we are glad to receive the important, although comparatively minute, illustration which the subject receives from these Caldwell Papers. The writer of the introductory memoirs prefixed to these papers thinks more favourably of Lord Bute's letters, published in these volumes, than we do. They seem to us to confirm the impression made by everything we have either heard or read respecting Lord Bute,—namely, that he was a weak, vain man, of very inferior talents, querulous in his views of life and of the conduct of mankind, and giving occasion by his own foolish conduct for the greater part of the aversion with which he was visited. The following letter, in which he announces his resignation to his friend Mure, has stamped upon it a character which cannot be mistaken.—

"April 9, 1763.

"Dear Mure,—From what you heard me drop before you left this, you will not be much surprised at my acquainting you with my having resign'd the painful situation I held; many and many reasons occur to justify this in a prudential light; but none of these should have had weight with me at present, if my health had permitted my continuance. The state of that made it impossible, and I yield to necessity. I have filled my office with my friend G. Grenville, whose integrity, ability, and firmness, I will be answerable for. The Scotch affairs will go on under the care of my brother, as they did under my late uncle. He is to write to you, so farewell, dear Mure. "Your's most affectly," BUTE.

"Acquaint Gilb<sup>d</sup> Elliot of this from me."

Could any composition more thoroughly imbued with the spirit of a favourite intoxicated by power be pointed out in the letters of Wolsey or Buckingham? The office to which Lord Bute refers was that of First Lord of the Treasury, the uncontrolled appointment to which,

acting on the principles instilled into him by this same Lord Bute, George the Third in subsequent periods stickled for as if it were the very badge of sovereignty,—as if it comprised in fact its very essence. How does Lord Bute speak of this office? How does he say he has dealt with it? Does he veil his acknowledged influence as favourite under any decent show of respect for the authority of his young friend and sovereign? Not at all. The King is never mentioned. "I HAVE FILLED MY OFFICE with my friend G. Grenville, whose integrity, &c. I will be answerable for. The Scotch affairs will go on under the care of my brother," &c. The letter is not that of a retiring Prime Minister, but of a tradesman who, having parted with the active management of a business, confidently recommends his apprentice as his successor, and lets you see that he himself will still retain an interest in the management. We cannot wonder that a man who could make such an arrangement, and write such a letter about it, should be unpopular, and should even be suspected of doing many things which he probably never did.

Twelve months were sufficient to convince Lord Bute that a ministry devised apparently in order to secure him some of the benefits of office without its responsibility could never fulfil its design. The public were more and more dissatisfied,—his successors were soon discredited,—and the outcry against the "backstairs" influence became daily louder and louder. At this time we have the following letter, written to Baron Mure, on receipt of tidings of the death of "Will Stewart," a relative of Lord Bute and one of his earliest friends. This Mr. Stewart seems to have lived in Bute, and, like all Lord Bute's friends, to have held some lucrative office.—

"Luton Park, March 9, 1764.

"Dear Baron,—Tho', in the course of nature, I ought to have been prepar'd for the blow you acquaint me with, yet I own my worthy dear friend's death goes to my heart,—the only remaining legacy of my father, out of five or six, all of whom lov'd me with that fraternal affection, that inviolable attachment, that this iron age will seldom parallel! Few are the real friends that fifty years of life has made; for within a twelvemonth I have seen so much, that I blush at my former credulity, and now know that the school of politics and the possession of power is neither the school of friendship nor the earnest of affection. Attachment, gratitude, love, and real respect, are too tender plants for Ministerial gardens. Attempt to raise them, and they are either chill'd on their first spring, or, if they once appear, they fade with the very nourishment that is given them; and the unexperienc'd statesman fares exactly like the woman who, by fattening too much her hen, lost all her eggs. I am glad you think of coming southward this year. You will probably find me in town, not from any business I can have there, but from it suiting better my age and spirits than a country life, which I have had now six months of. Luton, for the future, will seldom see me but for a day or two in a week. Adieu, my dear Baron. My best wishes attend Mrs. Mure and your young family.

"Yours most sincerely, BUTE.  
"My best compliments attend my worthy friend the Chief Baron Ord."

Deduction as to character from a single letter is seldom safe; but, unless we are totally mistaken, the puling, sentimental tone, which is here adopted, no more indicates strength of feeling or superiority of mind than the explanation at the end of this letter can be accepted as an honest statement of the Earl's position at the commencement of 1764. At that time it was his cue to make it appear that he had nothing to do with public affairs; hence his insinuation, "not from any business I can have" in town; but it was universally believed at the time, indeed it has been since proved, and is



admitted by everyone who has written on the subject, nay, even by himself, in a letter which has been published, that up to 1765 he was consulted by the King on all occasions, and, behind the curtain, was, in fact, the sovereign's real adviser in all emergencies.

The time at which the secret, unacknowledged intercourse between George the Third and Lord Bute really came to an end is a question which has been frequently discussed. It was long suspected that it continued for many years. Lord Bute himself fixed its termination in the letter before referred to, in the year 1765; but men like Lord Chatham and Lord Chesterfield believed that it existed for many years after that date; and the party called "the King's friends" were, in consequence, long looked upon as mere puppets of Lord Bute. On the other hand, the king affirmed that he had no communication with Lord Bute after the re-appointment of the Bedford and Grenville Ministry, in 1765; and a well-known anecdote has been often repeated, and much relied upon, that the king mentioned to his son, the Duke of York, that on one occasion the Princess-Dowager of Wales entrapped him into an interview with Lord Bute in the garden of Kew Palace, and that the King exhibited very great displeasure at the attempt to force upon him a renewal of his intimacy with his former favourite. This circumstance, if it occurred at all, must have taken place some time before the 8th of February, 1772, when the Princess-Dowager died. A letter in the present collection may, perhaps, tend to throw a little additional light on this question, and, indeed, on the more general question of the relation which subsisted between Lord Bute and the Royal Family down to the death of the Princess of Wales. It is addressed by Lord Mountstuart, Lord Bute's eldest son, to Baron Mure, and is dated July 23, 1772. The part of this letter which is important runs thus:—

"An event which happened the beginning of this year appears to have been attended with very little or no consequences. My father seems to have entirely got over it, though circumstances occur often to put him in mind of his loss; such as great neglect and disregard shewn to all servants, or tradespeople, that were formerly put about the Royal person by him, perhaps only supported there by an interest he had which no longer exists; many, many trifling things also that daily occur, and that one forgets, though he does not. To a feeling mind trifles must make a deeper impression than any thing of magnitude. There may be excuses for the last, but, in my opinion, a man cannot shew neglect or ingratitude to such purpose as in some trivial matters, especially where his *station* in life is so greatly superior to yours. In one respect my father may be more at his ease; he is no longer abused in print, nor tormented with people desiring his interest; that indeed has left him to a miracle; ambiguous expressions of secret influence, double Cabinet, &c. &c. no longer amuse the House of Lords and Commons in the mouths of Lord Chatham and Mr. Burke; and Lord Bute is entirely free to amuse himself with planting and building at Luton, without being accused of governing the King and his Ministry in London. This permission he makes use of in the same state of health as when you saw him; sees very few people, and lives very much in the country. I wish to God he would turn his mind towards Bute. Nothing would make me so happy as to accompany him there; but I fear he has no thought of that, though he talks to me often about the place. Upon the whole, I think my father's situation is much better than it was some time ago. I remember you and I agreed that it would be so, (setting aside political views), and I believe the world are convinced he has now nothing to say. The Ministry knew that all along, however many of them said the contrary; and nothing has proved it so much as the Opposition not being able to debate a single question in the last Session. Their only support was the cry of undue

influence. The event we talk of put an end to that, and with that an end to opposition. They durst not any longer make a handle of my father's name, as they knew it was too weak a basis to stand upon. I cannot say Lord North has made any use of this event, I mean with respect to my father, (as he might imagine his interest weakened.) Before it happened, he refused us everything; since, he has preserved the same steady conduct. Yet I obtained my Lieutenantcy; but in the most ungracious manner; he was absolutely forced to do it; Lord Rochford made a point of it out of personal regard; and I kissed the King's hand without having the least notification of my appointment, which is usually given. By the bye, it is singular enough, I am the first Scotchman who ever held such an office."

The Editor notes upon the "event" alluded to in this extract: "What this event was does not appear. The allusion, however, implies some marked interruption, at the epoch in question, of the private friendship previously subsisting between Lord Bute and his sovereign." We cannot doubt that the "event" alluded to was the death of the Princess-Dowager, and this passage certainly exhibits the relative positions of the King and the Earl of Bute, and the way in which Lord Bute's influence was affected by the death of the Princess, more clearly than has been before discoverable.

Another of Baron Mure's correspondents, and, indeed, one of his most familiar friends, was the historian David Hume. This collection contains many of Hume's letters; but we recognize most, if not all of them, as having been given already to the world by Mr. Hill Burton. The work, also, contains many anecdotes of the historian and philosopher still current in the Mure family. Some of these are characteristic. The following were communicated to the Editor by a son of Baron Mure.—

"Of the celebrated galaxy of the Augustan age of Scottish literature, David Hume was the one whom I knew best and saw most frequently. He and our cousin the late Sir James Stewart of Coltness came home from Paris about the same time; and I remember, as a boy of five or six years old, being much struck with the French cut of their laced coats and bags, and especially with the philosopher's ponderous uncouth person, equipped in a bright yellow coat spotted with black. My veracity runs the risk in these days of being questioned in such a statement. Hume took great notice of my brother and me, and gave us advice and sometimes reproof. Take first an instance of the last. When at school near London we had been carried to see St. Paul's, and had been told by the beadle who showed it that the daily service was not attended, and that even on Sundays the congregation was small. Wishing to curry favour with our sceptical friend, I mentioned this conversation before him: adding, how foolish to lay out a million (as we had been told it cost) on a thing so useless. David rebuked me mildly, saying, 'Never give an opinion on subjects of which you are too young to judge. St. Paul's, as a monument of the religious feeling and taste of the country, does it honour, and will endure. We have wasted millions on a single campaign in Flanders, and without any good resulting from it.' \* \* David also piqued himself on his play at whist. You will see by a letter in your possession to my father from Robert Barclay, the best whist-player in Glasgow of his day, that he did not highly rate Hume's proficiency in the history of card-kings. But on that point David could not bear criticism, and my mother was used to find fault with him *à tort et à travers*. One night, playing at Abbey Hill late, she and Hume got into a warm discussion on his play, and the philosopher lost his temper. He took up his hat, and calling to a pretty Pomeranian dog that always accompanied him, 'Come away, Foxey,' walked out of the house in the middle of the rubber. The family were to start the next morning for Caldwell; and David, who then lived in St. Andrew's Square, a good mile distant, was at the door before breakfast, hat in hand, with an apology."

The following is vouchered for by the editor as derived from family sources.—

"Before he built his house in the new town, he occupied a lodging in the lofty building called St. James' Court at the south end of the earthen mound. On the floor below lived Mrs. Campbell of Succoth, mother of the Lord President Sir Islay Campbell. One Sunday evening Hume, who was on friendly habits with Mrs. Campbell's family, stepping down to take tea with her, found assembled a party of pious elderly ladies met to converse on topics suitable to the day. David's unexpected entrance on such an occasion caused some dismay on the part of the landlady and her guests; but he sat down and chatted in so easy and appropriate a style, that all embarrassment soon disappeared. On the removal of the tea-things, however, he gravely said to his hostess, 'Well, Mrs. Campbell, where are the cards?' 'The cards, Mr. Hume, surely you forget what day it is.' 'Not at all, Madam,' he replied; 'you know we often have a quiet rubber on a Sunday evening.' After vainly endeavouring to make him retract this calumny, she said to him, 'Now, David, you'll just be pleased to walk out of my house, for you're not fit company in to-night.'"

Another of the Baron's correspondents was Dr. John Moore, the author of 'Zeluco' and many other works, and (still more certain title to remembrance) father of the heroic Sir John Moore. The work contains many letters from Dr. Moore to Baron Mure, and some from Sir John Moore to Lieut.-Col. Mure, the Baron's eldest son. There is also the following valuable account of his death contained in a letter from the late Lord Lynedoch.—

"On Board the Audacious, 22nd January, 1809.

"I had not time to write from Corunna. Hope's report to Sir David Baird will have informed you of what happened on the 16th. But for the loss of the most perfect soldier and gentleman I ever knew, it was a most fortunate circumstance that the enemy made the attack. It was what he (Sir John Moore) earnestly wished. I never saw him in such spirits as when their columns were advancing, and that it was evident the attack was to be a serious one. He only regretted that there would not be daylight enough to profit much by the advantages he anticipated as certain. His features were so little affected by the pain of a wound which broke the upper ribs and almost tore off the left arm, that I could hardly believe he was struck, till I got off my horse to help to lift him against a bank, and saw with horror the state of the wound, which was evidently mortal. He lived, however, about two hours, was carried back to Corunna in a blanket (near three miles), and spoke to Colonel Anderson with perfect recollection about different things, particularly inquiring about the result of the action, and expressing his satisfaction at having beaten the French. He asked after me and all his aides-de-camp by name, said that Anderson knew that was the kind of death he wished for, sent messages to his family and friends in England, and hoped his country would be satisfied with his conduct. In short, his death, like his life, was most exemplary, bespeaking that consciousness of rectitude and invincible firmness of mind, which characterized him on every occasion. I have since reproached myself a good deal for not having remained with him; but the case seemed desperate, it was of much consequence to inform Hope that the command had devolved on him, and I left him in the hands of others. I was surprised to hear after the action that he was still alive. The enemy did not expect to meet such a resistance. Their attack was impetuous, entirely directed against one point—our right—in the first instance; and was in fact defeated by Lord William Bentinck's brigade, with the left of which Sir John remained, speaking to the 42nd, and reminding them of what they had done on former occasions. While it lasted, the fire was extremely hot. The enemy had great advantage in artillery, as most of ours was embarked. Theirs entirely commanded the right of our bad but necessary position; and it was admirably well served. With some hours of daylight, I have no doubt but that a complete victory would have been gained; as Paget's brigade had nearly turned their left, and might have been supported by Fraser's not at all engaged. Our left was so strong as to be not at all attackable; and, therefore, many men might have been drawn from it



in the advance. The whole of the enemy's position was strong; but their left the least so."

(Signed) "T. GRAHAM."

Robert Adam, the architect, Dr. Blair, the author of the Lectures, Home, the author of 'Douglas,' and many others of the Scottish notables of that period figure among the Baron's correspondents; and scattered here and there, in letters of other less celebrated people, occur many items of valuable information respecting prominent events and persons. A paper entitled 'Some Remarks on the Change of Manners in my own Times, 1700—1790,' written by a sister of Baron Mure, contains many observations on the customs prevalent in Scotland. A collection of tacks or leases and other contracts extending from 1586 to 1853 is curious as exemplifying the changes during that long period in the relationship of landlord and tenant. As a whole, the work is long; but it contains many things which will be acceptable to the diligent historical inquirer,—and is, therefore, an appropriate addition to the extensive series of works printed by the Maitland Club.

*Rosa; or, the Black Tulip.* By Alexandre Dumas. Translated by Franz Demmler. Hodgson.

We laugh—we may well laugh—at the wondrous words and ways and works of M. Alexandre Dumas—at the Orientalism of his vanity and bombast—at the unscrupulous readiness with which he presses every man's idea and invention into his service. We may conceive a fertility like his to be totally impossible without a notion of manufacture being also admitted which derogates from the literary value of the work produced. But we recollect how Falconet, the sculptor of the Petersburg effigy on horseback, exclaimed, when surveying some ancient equestrian statue, "That wretched animal mores, whereas mine is dead!" and the most classical and conscientious among us must own that the stories of M. Dumas live and breathe, whatever be their parentage, while many a more honestly-begotten narrative is born a corpse. The other day, when reading the last 'Vacation Rambles,' of the author of 'Ion,' we were struck by the manner in which 'Monte Christo' had invested the approaches to Marseilles with a living interest for the traveller,—recollecting like associations of our own as we swept in among the burnt and jagged rocks that there so capriciously shut in the deep azure waters. So often, again, as the names of Madame du Barri, or Cagliostro, or Rousseau are mentioned, we cannot avoid recalling the brilliant comedy of the 'Memoirs of a Physician,' in which they figure. Henceforward, we shall keep a corner of the interest that belongs to personal acquaintance and sympathy, for the tulip-maniacs of Holland. What is this but Genius vivifying all it alights upon?—that makes one painter a Teniers, and another a Rubens, and another a Claude, and another a Tintoretto—and our novelist (as seen in his own or his adopted works) to appear something of all four?

Out of that fierce passage in Dutch history, the assassination of John and Cornelius De Witte, grows up an interest in which, frivolous though the cause be, we are made to participate with an eagerness justifying the remarks we have offered. The godson of De Witte, Dr. von Baerle, son of a rich merchant, took up tulip-growing as a passion. A poor rival to him, Jacob Bostel, lived next door. This man had long been a more patient and practical gardener, who had made discoveries and won prizes; and who, seeing himself in danger of being foiled and outrun by his opulent neighbour, began to hate the latter like a

very *Haman*, and to consider every device by which his character might be destroyed and his tulip-pride brought low. It chanced that about this time the city of Harlaem offered a royal prize to any one who should produce a black tulip—a curiosity more longed for then than a blue dahlia has been of late among *dahlia-maniacs*,—and Von Baerle, by a long course of chemical experiments, had hitherto succeeded in the darkening process so steadily, that, having proceeded from the coffee-brown to the nut-brown stage, final consummation in the longed-for blackness became almost a matter of course and certainty. All this was known to the malignant Jacob, who, after various minor attempts to thwart Von Baerle in the moment of "projection," succeeded at last in involving him in the disgrace of the De Wittes, and in causing his incarceration and being sentenced to death:—a tolerably peremptory arrest of the florist's experiments, it will be owned! But M. Dumas laughs at such peremptoriness, and having taken the part of the Black Tulip knew how to protect it handsomely. Von Baerle, of course, though taken up to the scaffold—nay, laid on the block—was not quite executed: his sentence was changed for life-imprisonment,—and we see growing up into the strange story another flower, *Rosa*, the jailer's daughter,—who attached herself to the innocent captive, adopted his *mania*, and acted as viceroy in bringing out the great *arcanum*. The end of her devotion and its result as regarded every one's fate shall be carefully concealed:—in part, because every reader worth writing to may have guessed it.—Let, however, the end be ever so well known, and so far away foreseen, those who begin with 'The Black Tulip' will not arrive at the close without having had much uneasiness to go through. By the side of this new floral heroine, 'Picciola,' the prison-flower of Fenestrella, is but a pallid weed, exciting a sentimental and mawkish interest. We read the story as though it were the chronicle of a grave battle in suspense,—we lay it aside in the midst of a pageant, the gorgeousness of which recalls Cuy's 'Embarkation,' feeling that a transaction of importance has been brought to a befitting close. Whoever may have written this latest work with M. Dumas's name on the title-page is a worthy workman in the craft. If it be M. Dumas himself, it is to the credit of his fame. Such impatience and such satisfaction as we have felt in the perusal of this story are due to the spells of Genius in Fiction, if effect can in any case be referred to cause,—and we are, therefore, hopefully ready for the next five hundred stories which may be given to the world by the literary *troupe* of which M. Dumas is the representative and manager.

*Letters from the Nile.* By J. W. Clayton, 13th Light Dragoons. Bosworth.

A blind traveller once gave his experiences to the world, and surprised it by the extent of agreeable and sound information that could be collected by a man deprived of the sense which most people travel to gratify. There was nothing particularly remarkable in the circumstance. A quick ear and a good memory enabled Mr. Holman to transfer to his journal the observations of others who had lived themselves into acquaintance with the places he visited; so that what he wrote was a record of many long experiences, not the hasty result of personal observation made on the run-and-read principle. People are too apt to trust to the evidence of their own senses without regard to the judgment of others. There is nothing so difficult as to see things aright; and though we are not prepared to say that a blind traveller is more

to be relied on than one who has his eyes about him, yet we should prefer his testimony to that of a deaf traveller.

Now most travellers—we should rather say tourists—in these degenerate days, are to all intents and purposes deaf. Not having the gift of tongues, they can only tell us what they see, or dream they see, uncorrected by what they hear. As soon as they leave these shores, the world becomes to them a huge pantomime. Figures in strange costume, with strange faces, do strange acts from strange motives, in their presence. They describe and relate; but even the untravelled reader feels at once that he has escaped from the region of reality. He goes on half believing, half doubting. Men who have journeyed to foreign parts are privileged to astonish, by any means, those who stay at home. Oddity of statement supplies the place of oddity of fact; and queer interpretations impart a comic colour to things that may be very commonplace and rational.

Mr. Clayton has given us the last new specimen of the kind of book to which we allude. With the usual professions of humility, it claims to be a book of style and observation; and is indeed pleasantly, though incorrectly, written. The chief amusement we have derived from it, however, has been in comparing real facts with the narrative of a rapid wanderer who looks keenly around, and comprehends nothing spoken except by "the help of God and a pocket dictionary." The railway carriage in which he leaves Paris is "a den of howling Frenchmen": he who speaks only one language is apt to talk thus disrespectfully of those who give utterance to their thoughts in another; everybody he sees has a coating of dirt—the shallow complexities of the South always appear dirty to rosy-cheeked Englishmen. He finds "a mob" in the cabin of the Rhone steamer—sees a man comb his whiskers with a fork, and another swallowing a spoon—hears a good many "blasphemous oaths," which may have been pious exclamations, and arrives in Marseilles with a very unfavourable impression of the French character.

But he does not stop here. On he goes towards the South, and we gladly accompany him, for his greatest absurdities are cheerful; and even when he prattles in defiance of grammar, we feel the warm air of the Mediterranean breathing through his sentences. The most unskillful writers can make sunny climes interesting; for they have a magical list of names at command which raise all manner of golden associations. Even the strange misnomer of *Marquette* cannot prevent the towering form of Maritimo from rising up before us surrounded by ever-dancing waves. Malta looms in the distance. The steamer glides at reduced speed into "a watery ravine of battlemented cliffs." "Filthy beggars" at once meet the diseased vision of our traveller, and "slovenly and dirty women," and crones with "long ears flapping against their sow-like faces." All this is very unreal, and cannot make us forget the lovely faces we have seen beaming under the shade of the picturesque faldetta.

"We followed our priest," says Mr. Clayton, talking of Civita Vecchia, "to the interior of the Catacombs, which, if the traveller has seen either those of Rome or Syracuse, the inspection of these barely repays his exertion." In this style we are taken over Malta, and finally shipped for Alexandria, in company with Mr. Bumble,—whose character is hinted, not worked out. By the way, in common with many other writers, Mr. Clayton stands up for enthusiasm and the beautiful, and expresses the most unmitigated contempt for the period of childhood, when we are all more or less beautiful. There is little



place for poetry in the mind that can complain lugubriously of "the dire wailings of infants."

We reach Alexandria; and if we drew only from our experiences should congratulate Mr. Clayton on the discovery of a new country. But his jokes are the hereditary jokes of travellers belonging to the deaf species. "A shrieking rabble of filthy Arabs—[our author sees dirt everywhere]—of every hue in niggerdom, whose chief occupations were scratching themselves and picking pockets," are the first characters introduced. Mere romance. Who ever really saw an Arab pickpocket? Our traveller does not, it is true, like Mr. Thackeray, observe cabs (donkeys) "plying between the port and the great square;" but gets into "a thing upon wheels, in courtesy termed an omnibus." Would that all our vehicles that bear that name were as easy! Off we go to the Hôtel d'Orient; and here the evidence of the *couleur locale* becomes irresistible. Mr. Clayton ceases to draw on his imagination. No doubt he and his companion *did* attack the inoffensive donkey-boys who were bawling for a fare, and send them "sprawling in the dust." Few griffins pass on their way to India without some such exploit.

"The Pacha's palace is nearly the only other object of interest, which . . . does not exceed in grandeur many of the houses of our aristocracy." We know Mr. Clayton means something else; and he is quite right. Not so, however, when he mistakes the solemn cries of the sentinels one to the other for a "dismal yell" from the night-watch. Let us escape from Pompey's Pillar and the Needle, and depart for Atfeh, leaving "the gloomy lakes of Meidee and Mareotis" upon our right, according to the somewhat fanciful geography of our traveller.—Meidee, as he calls it, being on the left. There is, of course, a libel on the sailing of the Arabs, based on one or two inevitable collisions, and a complaint of the word *backsheesh*, without which no Egyptian journey could be complete; but there is also an original allusion to the fact, that the waters of the Nile were "crimsoned" by the victory of Nelson! So on we go through a country inhabited by "yelling" and "howling" people, whose children have "decaying eyes ringed with flies," until with a favourable breeze we come in sight of Cairo, and "anchor not far from the Pacha's steam-yacht, built for him at Glasgow, and to all appearance seems to be made of solid gold." Here, at length, we find the statement—which we were somewhat disappointed at not meeting before—that half the people in Egypt have only one eye, and that Mohammed Ali once established a one-eyed corps! No book on the Nile can afford to dispense with these facts.

It is the custom for travellers to hasten as fast as possible up the Nile,—that is, to keep moving whenever a wind serves,—because in returning they can generally regulate their speed with the utmost exactness, dropping down from one celebrated place to another, visiting temples, tombs and quarries, exactly in the order recommended by the guide-book. To a person acquainted with the manners and language of the country there can be nothing more delightful than the upward trip, which custom allows you to devote to mere enjoyment. A suddenly imported traveller, however, sees things at this time in a very phantasmagoric way. The Dragoman arranges little scenes for his especial improvement. Mr. Clayton actually saw the bastinado inflicted on one of his crew by orders of "a superior sort of gentleman, who calls himself the Rais, and is never known to laugh!" We hope that the ingenious fellows who got up this entertainment were not disappointed of their *backsheesh*.

Some old travellers have told us that though Eastern women "consider it the essence of virtue to conceal their faces, they seldom think of hiding the remainder of their persons." Mr. Clayton could not fail to observe the same thing, although the Fellaha women, to whom he applies the observation, wear no veil, and are clothed in heavy drapery. But his eyes are wonderfully sharp. With the aid of a telescope he describes the entrances of the Tombs of the Kings through a mile of solid rock; and indeed gradually produces the impression that he is the longest-sighted fellow in the world. On reflection, however, the reader is convinced that—not having educated his eyes and given them the assistance of another sense—he sees little more than vague reminiscences of cursory reading. Setting aside the impulse to write which his experiences have given him, and a certain fervour of language, not without promise, that could scarcely have been acquired at home, Mr. Clayton has learnt nothing by his travels that entitles him to appear before the public. The Nile has been so much described of late that we are tired of mere random records of impressions unregulated by knowledge. The correctness and variety of a traveller's sensations depend a great deal on the previous training of his mind. Mr. Clayton saw little enough that was worth seeing; but his servant most probably saw nothing. No doubt a good deal more may be said about Egypt, but not by any one who talks of "the negroes of the surrounding district" of Manfaloot. To write well and freshly on this theme a traveller should be acquainted with all that has previously been written, and endeavour to take us still deeper into the recesses of Eastern life and Eastern nature. These remarks are not merely suggested by Mr. Clayton's little volume:—they apply to many others; and, indeed, it seems the habit for most tourists who rush into print to repeat a certain number of sagacious errors or commonplace statements that have formed the stock-in-trade of their predecessors from time immemorial.

#### BOOKS OF THE WAR.

ONE of the least pretending and one of the most noticeable works on the country which occupies all minds, is Capt. G. Rhodes's *Personal Narrative of a Tour of Military Inspection in various Parts of Turkey* (Longman & Co.). Capt. Rhodes travelled in the suite of General Prim, with the military and scientific commission sent out last year from Spain, the movements of which were regarded with so deep an interest in Western Europe. General Prim was one of the first military men on the new ground. He first brought us into personal intercourse with Omar Pasha. Before "our own Correspondent" had left Southampton, he was at Shumla; and, in spite of all the squibs and pasquinades levelled at him as "the Spanish contingent," it would be unfair to deny that his journey had its uses for the public, as well as its charms for the dashing and showy general.

Capt. Rhodes has noted down, diary-wise, and in the briefest way, his impressions of the men he saw and the scenes he passed through. There is no picture-making in the book,—but the materials are picturesque, and they often arrange themselves into groups which have the effect of Art. Here, for instance, is a note by the way, at Yenay Mahler, which has almost the look of a literary mosaic.

"The houses are of a very inferior description—very small, with thatched roofs, and having no further comforts, except that of remarkable cleanliness. The Turkish Mayor, Refshit Effendi, gave up his house to the General. It consisted of but one small room 14 feet by 12. In this room we all

dined, and the Mayor was invited to join our party. He is acquainted with the Italian language, and was most kind and obliging. The General, Colonel San Roman, myself, and Safat Effendi, slept in this circumscribed space, the others in an adjoining house. The Governor slept on a raised platform, outside, among the branches of a large tree. The village is overrun with that noxious and dangerous animal, the Turkish dog, half wolf and half shepherd bred. These brutes sleep during the day, but at night roam about, howling and fighting, and they attack every one they come across, especially strangers, whom they are sure to set upon. You are certain to be attacked if you are not provided with a lantern and a good stick. They appear to respect a lantern much more than a stick, as the light frightens them. The bread here is of the worst description. It is brown, and baked in cakes of an inch thick, and as heavy as lead, besides which it is full of sand. The corn is good; but the civilized method of grinding and preparing the flour is unknown, not only in this village, but throughout the whole of the district. I would recommend a traveller to supply himself with a small barrel of biscuit, before leaving Constantinople, which he could replenish at Adrianople."

Shumla has often been described of late with more or less pretension to fact. Capt. Rhodes speaks of it as it was in September last, since which time it has undergone a marvellous change. We prefer to extract a story of more personal interest, relating to the family of Omar Pasha. We read,—

"During our four days' halt at Chumla, Omar Pacha's brother (M. Simon Lattas) related to me the following anecdote connected with their recent romantic and happy meeting. Omar Pacha is a Slavonian by birth, forty-eight years of age, and has been in the Turkish service for upwards of twenty years. When he entered that service, he was obliged by the Turkish custom to change his name, which he did, from 'Lattas' to 'Omer.' It appears that he never informed his family of the circumstance, and was, to them, as lost.—His elder brother, Simon Lattas, is fifty years of age, and has been residing in Jassy, a town on the Pruth, for many years past, devoting his time to mercantile pursuits. About ten years since, an officer informed him that his brother, Omer, had been killed on the field of battle, and that he (the officer) had seen him both dead and buried. Having been thus so positively informed of his brother's death, Simon naturally concluded that the information must be correct. In the month of August 1853, Simon Lattas was one day regaling himself with a cup of coffee at one of the numerous *cafés* in the ancient town of Jassy, and not having any friend to talk with, took up a French newspaper that was lying on the table. After having read the current news of the day, he accidentally fell upon a short biography of the celebrated Turkish commander, *Omer Pacha*:—and from mere curiosity commenced its perusal. He was rather astonished to find that Omer Pacha formerly bore the family name of Lattas; and, from several circumstances related in the memoir, began to think that this renowned general might, by some accident, prove to be—his own long-lost younger brother. Yet, how could this be, when he had (what he considered) positive proof of his brother's death? The information, which he had thus casually acquired, dwelt so much upon his mind, that he determined at once to write to Omer Pacha. He addressed his letter to Chumla, where Omer Pacha was at that time residing. Simon shortly afterwards left Jassy for Varna, accompanied by his son, a fine, tall, strong-built lad, fifteen years and a half old. Soon after his arrival at Varna, he received, through Omer Pacha's first aide-de-camp, a reply to the letter he had forwarded from Jassy. What! what do you imagine was his brother's astonishment when he read the answer! His own dear brother was alive—yea, still alive, and anxiously waiting, with open arms, to receive him. Omer had sent his confidential aide-de-camp to welcome, and conduct him, with all speed to Chumla. On arriving there, Omer Pacha came out to meet him, and in an instant recognized his brother Simon. But Simon did not so readily remember his younger brother, owing, perhaps, to the grey hairs which now adorned his head and beard."



Here is a scene for drama. To complete the Oriental colouring of the tale, we must add, that on the news of this happy family-gathering at Shumla reaching the Sultan, he conferred on the boy-nephew of his great commander the rank, pay, and title of Bimbashé, Omar Bey.

Capt. Jesse, under the title of *Russia and the War* (Longman & Co.), has condensed, re-written, and re-issued some of his old writings on the subject of Russia. In this volume, we have little or no personal narrative; but anecdotes are woven with the texture of the work, which they serve to lighten and brighten like threads of gold and scarlet in a textile fabric. Here is a practical instance of the Muscovite mode of dealing with literature and its vendors.

"During my stay at Odessa, two French book-sellers, the only good ones in the place, were visited one evening by the officials of this department, and in a winter's night, with the thermometer eighteen degrees below zero of Réaumur, were ordered into a sledge, which was ready for them at their own door, and, in perfect ignorance of their crime, were posted off, night and day, to Kief—a distance of six hundred verstas, about four hundred miles. On reaching their destination, the Governor ordered them into the fortress, where they were confined in a damp casemate near the ditch; there they were kept in a wretched state of filth, with nothing but straw to lie upon, and their money having been taken away on their arrival, they had to put up with the prison fare, black bread and water. All communication was cut off, even from their families. Having been in the habit of dealing with one of them, a quiet, inoffensive man, I went several times to his nephew, who carried on the business, to inquire after his uncle, but no tidings did he receive for the space of five months. The prisoners were then released from their dungeon, and the affair ended by their being conveyed at a gallop over the Austrian frontier by some Cossacks, and turned loose like wild beasts, with rather an unnecessary recommendation never to recross it. Their supposed crime was having sold some Polish national songs, an accusation that I believe to have been entirely false."

The book contains a good deal of light, sketchy, and amusing matter; but as the new is not separated from the old, we refrain from further quotation, lest we treat the reader to a twice-told tale.

A remarkable paper on the War in the Baltic has been reprinted from *Fraser's Magazine*, under the title of *Cronstat and the Russian Fleet*. (Parker & Son.) Intimate knowledge of the locality and manly desire to speak the truth are apparent in every line. The writer is of Sir Charles Napier's opinion, that we should "not expect too much." After describing the works and defences of Cronstadt with great care and with ample details, he says:—

"It is, we think, by this time, pretty clear that the results of the battles of Copenhagen, Algiers, St. Jean d'Acre, and St. Jean d'Ulloa are not to be quoted in proof of what may be done at Cronstat."

It is satisfactory to learn, in spite of the terrible array of guis he exhibited on paper, that those who best know the works—the Russians themselves—are not over-confident in their impregnability.—

"Much may be heard in St. Petersburg about 'the perils' of Cronstat. Public opinion in the Russian capital is not imposed upon by the swagger of military gentlemen, or by the *gross-submarine-galvano-granitic-explosions-mines* ('infamous rocks!') of Professor Jacobi. It is indeed hardly going too far to assert, that there are not fifty people in St. Petersburg who feel much confidence in the power of the 'lock of the street door' (as the Emperor Alexander used to call Cronstat) to resist an attempt against it made by skilful pickers. More than this—the serf-population, and very many of the higher orders, heard with extreme alarm of the reviewing and cannonading which came off last autumn at Spit-head. It was easy to see that they considered there was nothing to hinder our 'Duke of Wellington' steaming up the Neva and flinging her

ultimatum into the windows of the Winter Palace. The prevalence of the dread of such a terrific parody of Prince Menzikoff's antics at the Golden Horn is, of course, partly ascribable to the natural ignorance of courtiers and slaves. But this explanation will not apply to other symptoms of nervousness pointing to the same quarter, and exhibited in high places. His Imperial Majesty some time since planned a mortar battery for the defence of the palace of Peterhof, which, however, could only be insulted by an enemy who had taken Cronstat. More recently he has erected a battery of 60 guns at Kutuyeff, one of the islands at the mouth of the Neva. Resolutions of this kind, indicate the current of ideas in the mind of a personage not incompetent to form an opinion on such subjects. At really energetic measures, we have no intention of sneering. The activity of our enemy, whether in running up new batteries on the Baltic, or in abandoning and blowing up untenable forts on the Black Sea, merits the commendation of every impartial critic, be he friend or foe. It is far better than making perjured appeals to the honour of a gentleman—than giving imperial exhibitions of Jew-jugglery—than ordering displays in the theatres of Pyrotechnic patriotism—than drowning the shrieks of the murdered by the holy psalms of a Te Deum—than crying with the borrowed rapture of a prophet, 'In thee, O Lord, have I trusted; let me never be confounded!'

Other voices are being raised on the universal topic besides those of travellers and politicians. The pulpit continues to send forth its exhortations. We have before us—*Easter and the Eastern Crisis* (Bosworth), being a Sermon preached at Chippenham Church; and the *Turko-Russian War* (Rivingtons), a Sermon by the Rev. C. Brickmore.—The Muses are also mustering for the fray. *Points of War*, by Mr. F. Lushington (Macmillan), are fierce and forcible rather than elegant appeals to national enthusiasm. The "points" consist of four odes or songs, and are meant, we presume, to be set to music and sung. Mr. Molyneux's *Osman*; or, the *Eastern War* (Piper), Canto I, is a tale of the Crusaders, which seeks, nevertheless, to borrow an interest from present events.

In *The Peoples of Europe and the War in the East* (MacLachlan) Mr. J. W. Jackson has constructed a kind of ethnological tableau of Europe. Each country is described, with its peculiarities of race, its moral characteristics and intellectual tendencies. Nothing very new is advanced in the way of classification; nor do the anecdotes and illustrations indicate more than ordinary depth of insight or extent of knowledge.

*The Bois de Boulogne, its Manners, &c.*—[*Le Bois de Boulogne, &c.*] By Édouard Gourdon. Paris, Charpentier.

THE French Government having, in 1852, made over the Bois de Boulogne to the city of Paris, on the condition that two millions of francs should be spent by the municipality in artificial cascades, rocks of studied wildness, and lakes fed by the great reservoirs of Chaillot, the author of this book believed that the time had arrived to write the history of this classic ground—from the time when Louis the Eighth's daughter built the monastery of Longchamps on the site given to her by Saint Louis, down to the opening of the Bois de Boulogne Railway. The subject is full of good historic matter. It includes the gallantries of Henri the Second and the Duchesse de Valentinois,—of Charles the Ninth and Mdle. de la Bérardiére;—the gay scenes of the famous Madrid;—royal intrigues with the nuns of Longchamps;—the fortunes of La Mulette, where Marie Antoinette and the Dauphin lived;—the grand banquet of the Federation;—the stories of the adjacent villages,—as Passy, with its Hôtel Valentinois, and its connexion with the life of the Princesse

de Lamballe,—and Auteuil, where Boileau, Molière, and Madame Helvétius lived. Then there is the history of the Calvaire, with which the names of J. J. Rousseau and Bernardin de Saint-Pierre are naturally associated. To all this, we may add the pictures which a skilful hand would have drawn from a spot which has been the resort of the fashionable world of Paris for centuries, and the curious dramas which have been enacted from time to time within this suburban peninsula. In short, a lively, interesting book, to include much curious historic detail, and many scenes of social life, might have been written on the subject to which M. Gourdon has brought considerable information, in company with the poorest prejudices and the most tawdry style.

He enters on his work in the spirit of a man-milliner, and describes scenery and puffs gardeners in language so ludicrously florid that the reader pauses to notice whether or not he is reading an extract from the *Charivari*. For instance, the little artificial lake filled by the waterworks of Chaillot, together with the rocks built by masons, make him believe that "he is at the foot of the Pyrenees,"—the landscape gardener of the Bois de Boulogne (henceforth to be called the Parc de Boulogne) is "an artist and a poet,"—although he is neither "a drawing-room gentleman nor a courtier,"—and the architect who is to design the summer-houses for the park is described as the genius who, "when the *bijou* has been chased and burnished, will add the brilliants." But it is when M. Gourdon approaches *le grand monde*, as it rolls along the straight avenues beyond the Arc de Triomphe, that his powers as a panegyrist and an artist are fully exhibited. He opens this part of his subject with a sneer at democrats, assuring his readers that he knows a philanthropist and democrat who is dressed by Dussantoy, and who wears Jouvin's gloves and Sakoski's boots! Having thus disposed of the vulgar, he opens his description of the fashionable people who ride and drive about the Bois de Boulogne six days in the week,—but never, M. Gourdon assures us, on the seventh. All the ladies are of a beauty "that ravishes any heart;" and, if we are to believe the author, these superb persons are in the habit of giving Napoléons to flower girls. And so, adds M. Gourdon, do not envy the rich:—many of them have won their greatness by their goodness. The reader is besought to watch the passing beauties, with their "turquoise" or "jet black" eyes, their complexions "white as the camellia," or "pink as the honeysuckle," and whose virtue is a "*forteresse intacte*." All this beauty and virtue, interspersed with sporting gentlemen and successful financiers, may be seen from a respectful distance six days in the week,—but on Sundays no fashionable people visit the Bois. On this point M. Gourdon presents a tempting extract.—

On Sundays, there are more vehicles and more pedestrians in the Bois than on week-days; but then the vehicles are hackney carriages, with huge numbers painted upon them, and the pedestrians are of a mixed race. This mixture saddens the eye:—for one cannot be a philanthropist and a man of taste at the same time. Our senses yearn for pleasure; therefore, let it be said at once that the crowds which spoil the Boulevards, the Tuilleries, and the Champs Elysées on Sundays, also spoil the Bois de Boulogne on those days. Let it be fully understood, that while I prefer a black coat to a blouse in a drawing-room, as in the Bois, I am not the less convinced that a good and honest heart may beat under both garments. The painter who wishes to give a fine idea of the Bois, and of the people who usually frequent it, will animate its alleys with rich equipages, with splendid horses, with sumptuous dresses, and with pretty women. These are the accessories of



the picture which floats before us when we think of the Bois. Therefore, we cannot repress a feeling of disgust when on Sundays we see that motley crowd arriving from all parts of Paris:—a crowd, honest perhaps in the main, but without style or manners,—virtuous, but badly dressed,—respectable, but with a pipe in its mouth,—excellent fathers of families, but wearing the most absurd hats, and boots with nails in them. This crowd surrounds the few fashionables, who cannot but remain distinct from them. The men in brilliant liveries observe this crowd with disdain:—even the horses appear to be surprised, and the dogs bark at the strange spectacle.

—Surely Mr. Jeames, of Buckley Square, has learned French, and dictated this instructive passage to M. Gourdon!

We cannot follow the author, however, through his long descriptions of the glories that, at the bidding of the Parisian municipality, aided by the designs of the Emperor, are rising in the Parc. For, unhappily, M. Gourdon's flowers are all artificial flowers; and his visions remind his reader of the footlights rather than of Nature. One of M. Gourdon's comparisons is amusing for its absurdity. He tells his readers that when the artificial rocks and cascades and fountains of the Bois shall be finished, they will remind travellers of the parks of London. In M. Gourdon's imagination, the Bois de Boulogne is always charming:—charming, as he thinks, in the daytime, when splendid duchesses drive about in splendid equipages; but most charming at night, when, as he also says, the same duchesses drive about it in *façes*, accompanied by their lovers, and with the curtains down. Fie, Monsieur Gourdon!

*The One Primeval Language traced experimentally through Ancient Inscriptions. Part III. The Monuments of Assyria, Babylonia, and Persia; with a new Key for the Recovery of the Lost Ten Tribes.* By the Rev. C. Forster, B.D. Bentley.

THOSE who, like ourselves, have had occasion to examine the two preceding portions of Mr. Forster's work, must have observed that he is a man of strong predilections, if not of one idea. He has a favourite notion, which haunts him night and day—a pet theory, which he cannot rest without communicating to the world—a foregone conclusion, which must be established somehow or other. Such a frame of mind is obviously not the most favourable to his claims upon the confidence of the reader. It is altogether incompatible with that calm and careful inquiry,—that impartial consideration of evidence, whether for or against any particular theory,—that studious endeavour to avoid over-estimating the weight of one set of facts, or underrating the value of another set,—that scrupulous anxiety not to deduce wider conclusions than are fairly warranted by the premises—in a word, that strict adherence to the requirements of the inductive method, which is the only path to the discovery of truth. We remarked on the want of this philosophical spirit in the former volumes, and we regret it is not in our power to speak more favourably of the present in this respect. It certainly does contain more frequent and more emphatic denunciations of unphilosophical methods,—of systems “based upon the sands of unsupported theory, and prosecuted in the spirit of unchecked speculation,”—of reasoning described as “a series, not of proofs, but of postulates,”—and of “theoretical decipherers,” who are said to “have no other law than the law of their own wishes—no other limit than the limit of their own imaginations.” There is also much greater pretension to philosophy, loud talk about the Baconian method, “verified experiment on substantive principles” as contra-distinguished from “ideal proof or plausible conjecture,” and a

free use of the technical phraseology of science. But beyond this there is no improvement. The homage which Mr. Forster renders to sound philosophy is merely lip service. At the same time we observe some softening of the asperity which the reverend author displayed towards his opponents in the previous Parts of the work. While he takes care to detract as much as possible from the force of their statements, by giving the utmost prominence to every depreciating circumstance, and making the most of every weak point, he has the grace to abstain from uncharitable imputations on their motives, and from unjust misrepresentations of their objects.

Being firmly persuaded of the possibility of recovering the “one primeval language,”—from which all others are, in his estimation, but dialectic deviations,—Mr. Forster has endeavoured to solve the problem by a tentative decipherment of Sinaitic and Egyptian inscriptions,—an account of which he has given in the first two volumes. He now calls the reader's attention to a repetition of the process upon the monuments recently discovered in Assyria, Babylonia, and Persia. The two leading principles upon which he carries on his investigation are these: “that characters of the same known forms are to be assumed to possess the same known powers;” and that whenever alphabetical characters are found in conjunction with pictorial representations, they may be considered mere verbal explanations of the scenes depicted; or, as Mr. Forster expresses it, the legend of the device. His mode of applying these principles is as follows. Assuming the language of all the inscriptions he has brought under examination in these volumes to be substantially the same, though different in alphabetical form, and to be merely a variety of the old Arabic, he first endeavours to detect a resemblance between the characters of the unknown writing and those of some Arabic word. If, on consulting the lexicon, he finds that the meaning of this word is capable, by any amount of ingenious twisting about, of being brought into harmony with the subject of the picture, he exults in the idea of having made a grand discovery, about which none but the most churlish and unreasonable sceptic can feel the slightest hesitation. Sometimes,—though he is clear enough as to his reading of a word,—he finds it difficult, on an examination of the picture, to reconcile the two together. In such cases, a *deus ex machina*, in the shape of “an intelligent friend,” invariably drops in just at the nick of time to relieve him from all embarrassment, by pointing out something in the picture that he had not sufficiently observed.

It is an ungracious task to say one word calculated to disturb the satisfaction arising from this pleasant mode of philosophizing, otherwise we might be disposed to retort upon our author the charges of “unbridled theory and unchecked speculation,” which he levels against others with an unsparing hand. Having found his method answer to his own satisfaction in the decipherment of a word or two, he jumps at once to the conclusion that it must invariably succeed. Because he has managed to obtain a convenient sense from a comparison of three words in plain characters with the Arabic, he talks of this as a “threefold proof that the language of Assyria was the old Arabic.” The reader may judge of the sobriety of his speculations from the fact, that he thinks allusion is made to the arrow-headed characters of the Assyrians in these words of the Psalmist,—“My soul is among lions; and I lie even among the children of men, who are set on fire; whose teeth are spears and arrows, and their tongue a sharp sword.”

Mr. Forster's reading of the inscription on

the tablet at Behistún has at least the merit of novelty:—“Walking by the Baconian rule, on the *via sacra* of experimental philology,” he arrives at the conclusion that, instead of being, as most suppose, an historical record of the dynasty of Darius Hystaspes, and the leading events of his reign, it is simply “a battological commentary upon the monument itself—upon the manner of its execution—upon the subject of the central picture—and upon the means employed, and the skill displayed by the artist, who is himself no other than the figure suspended in the air,” who is generally considered to be the god Ormuzd, or some other supernatural being.

In the ‘New Key for the Recovery of the Lost Ten Tribes,’ which forms a sort of make-weight to complete the volume, Mr. Forster gives various reasons for supposing the Afghans to be the main body of the Lost Tribes. The principal are—their Jewish features, their tradition of a Jewish descent, their calling themselves “Beni Israel,” or children of Israel, notwithstanding their contempt and aversion for the Jewish nation, their use of Jewish names of families and places, and their geographical position. For the full elucidation of these points, we must refer the reader to the work itself, which, from the subject alone, will possess interest for a certain class.

*Lectures on Architecture and Painting, delivered at Edinburgh, in November, 1853.* By John Ruskin.

[Second Notice.]

Mr. Ruskin's love of Art appears to grow daily more sectarian. Michael Angelo, according to our last oracle, borrowed all the best thoughts for his ‘Last Judgment’ from some much neglected genius of the thirteenth century. To Raphael's painting of ‘Apollo’ on the wall of the Vatican is to be ascribed the commencement of the degradation of the intellect and Art of Europe. Titian and Correggio, according to this stern censor, were painters of obscene and pagan subjects. Salvator was a mere blood-thirsty reveller in the slaughter of the Thirty Years' War. Poussin was the genius of affected erudition; while Claude was an embodiment of foolish pastoralism,—his painting being vicious and false throughout, conveying no accurate knowledge of anything,—unhealthy, hopeless, and profitless.

In this wholesale demolition we carefully use Mr. Ruskin's own words; as we do, also, in the iconoclast's opinion of our own great men. Wilkie, he adds, travelled to see the grand school, and ruined himself;—Etty studied the antique, and went to the grave a lost mind;—Flaxman stumbled over the antique statues, and became another lost mind;—while Mulready's execution he considers as thrown away upon unworthy subjects.

We have no good portrait-painters, says this same red republican of Art—this Macadamizer of the road to fame with the pulverized statues of the past,—and we ought to have no engravers. We have no sculptors, no architects;—our Academic teaching destroys the greater number of its pupils,—and, in a word, our modern Art “denies Christ.”

What, then, does Mr. Ruskin like? is our reader's natural question. Immured voluntarily in the monastery of prejudice, he loves Gothic architecture,—in historical painting, Giotto and his colleagues,—while in landscape, Turner alone is his Alpha and Omega. Raphael he is not very fond of mentioning,—the Greek statues he seldom alludes to but to sneer at,—and Grecian architecture he looks down on with pity. The thirteenth century is his golden age; when Art, he says, was in full leaf; it was the foun-



dation and the root of all subsequent results:—all succeeding Art being not merely comprehended in it, but developed out of it. Considering this statement, we are somewhat surprised to find that he immediately afterwards calls the fourteenth century the age of thought,—the fifteenth, of drawing,—and the sixteenth, of painting. How the thirteenth century, which had little thought, drawing, or painting, could be the climax of Art, we cannot see.

A more Aristotelian division than the above, more arbitrary, more pretentious, and, we must say, more empty, we have never seen. Who can tell why Giotto should stand for thought more than Raphael, or be described as only excelled in execution by the great designer of the Cartoons and the Transfiguration, and not in invention? Mr. Ruskin speaks of Raphael and Michael Angelo as borrowing all their principal ideas and plans of pictures from their predecessors,—their original thoughts being rare; and, in fact, he distinguishes them as remarkable rather for the *precision of their execution* than for anything else.

Mr. Ruskin commences his apotheosis of Turner by erecting a pile of dead painters' coffins on which to rear up his statue. The temple which he builds for the idol of his imagination he would have surrounded with railings, like the King of Dahomey's Palace, and on every rail the skull of a dead rival.

The remarks on landscape, though not peculiarly original, are interesting. He commences by glancing at the often-remarked indifference to natural scenery amongst the ancients; but does not attempt to account for it. We must, however, remember that the Greeks were townsmen, and their pleasures were those of social life rather than of solitary musing; and he might have added to his scanty list of those ancient writers who show a higher sensibility, Sophocles and Catullus. The Greek mythology would be sufficient to redeem the Hellenic race from his sweeping charge. Leaving the Greeks with his usual shrug and frown, Mr. Ruskin attributes all real love of landscape to the study of the Bible; which is specifically distinguished from all other early literature by its delight in natural imagery. He attributes this to the sensibility aroused in the Jews by the dealings of God towards them; and particularly by their sudden transportation from the monotonous valley of Egypt to the grand mountain scenery of the Holy Land. He illustrates what he considers the *Jewish* love of landscape, as shown in *Jewish* writings, after the removal from Egypt, by quotations from the Book of Job; who is supposed to have been a *Chaldean* or an *Edomite*, not a Jew, living before the time of Moses.

Branching off from his subject and vaulting on the back of this hobby-horse of the Desert, one of the wildest of all his numerous stud, he proceeds to describe the sort of country in which he imagines Job must have lived; and a very singular region he makes it, one which he does well not to look for in any map. An arable country it must be, it seems, because Job had oxen and asses,—a pastoral country, because he had camels and sheep,—a forest-covered, mountain country, fed by streams descending from the high snows, and yet subject to great drought and heat, visited by avalanches, yet full of pleasant brooks and rivers. Why stop here? It was a country of silver and gold mines, of iron and brass, and of precious stones; it was on the sea shore, for Job mentions the whale (Behemoth)—and not far from the Nile, for he does not forget the crocodile (Leviathan); it must have been near the Desert, for he particularizes the wild ass and ostrich;—and so we might go on by partial quotation till we had drawn up the cha-

acteristics of a place that could only exist next door to the Limbo of vanities, or in the seventh sphere of the Table-Turners or of Mohammed.

With indiscriminate haste Solomon is called the first great naturalist, instead of the first great *known* naturalist. On the strength of one text, our Saviour is described as spending nearly his whole life in the fields, and as teaching us to expect that wherever Christianity is preached an immediate interest would be excited in the works of Nature. We think the Gothic fondness for Nature is more connected with the peculiar character of Northern climates—with the long delaying spring, and the short summer—the bright autumn and the long winter, during which the sunshine is rare enough to acquire a new value and man finds time to renew his love for flowers, foliage and a bright sky.

Mr. Ruskin admits that for the first twelve centuries, Christianity produced no change in Art so far as external nature went. In the twelfth century the change began, and in the thirteenth—that wonderful thirteenth—it continued. But the detestable fourteenth made no advance; the fifteenth and sixteenth but little. In the seventeenth it ceased, for as the effects of nature were being observed with greater fidelity, the objects of nature themselves became regarded with indifference.

Giotto, we are told, never falsified nature, only fell short of it: but we no more care to be painted with one eye than with three. Of course, whenever Giotto fell he only stooped to conquer. There is always a good reason, according to Mr. Ruskin, for his blunders; and his blunders are better than other men's successes. After all, we cannot help remembering that Giotto never painted pure landscape, and that Dante—Mr. Ruskin's other great example of perfection in that thirteenth century—seldom draws an image from Nature.

According to Mr. Ruskin, the Bible teaches a love of external nature, and makes that love the "universal and distinctive character of Christian Art." We find, however, even according to Mr. Ruskin's admission, that for twelve centuries the Bible produced no effect in Art—that in the thirteenth the greatest triumphs of Art were achieved by men to whom Papal power denied the Bible and gave a Breviary. After one century the love of nature, we are told, again became extinct and remained so through the fervour of Protestantism and the universal perusal of the restored Scriptures. At last, the reaction came in literature, slowly through Rousseau and Mrs. Radcliffe to Sir Walter Scott (who, it appears, is not either very beautiful or very accurate in his descriptions, but only up to the feeling of the century), and then on through Byron, Wordsworth, Keats, Shelley, and Tennyson. In landscape painting it burst at once into full-bloom in the person of Joseph Mallord William Turner, of Maiden Lane. Mr. Ruskin now boldly, for the first time, ventures to rank Turner with Shakespeare and *Verulam* (his holiday name for Bacon).

We are told that Turner in early life imitated multitudes of Claudes, Wilsons, Loutherbours, Gaspar Poussins, Vanderveldes, Cuyps, and Rembrandts, hoping to rival their excellencies. These men, then, helped to build him up; and we cannot believe that unless these men had first lived and painted he could have attained to eminence. No branch of Art ever sprang at once to life and beauty like the rainbow that rises, blooms and fades in a few short moments. First comes the savage, who smears a human hand with war paint on his breast; long after comes Raphael, who, falling asleep and dreaming of heaven, awakes and paints the Virgin and her Child.

The volume contains some anecdotes of the

wonderful barber's son of Maiden Lane. We read that,—

"when Turner's picture of Cologne was exhibited in the year 1826, it was hung between two portraits, by Sir Thomas Lawrence, of Lady Wallcourt, and Lady Robert Manners. The sky of Turner's picture was exceedingly bright, and it had a most injurious effect on the colour of the two portraits. Lawrence naturally felt mortified, and complained openly of the position of his pictures. You are aware that artists were at that time permitted to retouch their pictures on the walls of the Academy. On the morning of the opening of the Exhibition, at the private view, a friend of Turner's, who had seen the Cologne in all its splendour, led a group of expectant critics up to the picture. He started back from it in consternation. The golden sky had changed to a dun colour. He ran up to Turner, who was in another part of the room. 'Turner, what have you been doing to your picture?'—'Oh,' muttered Turner, in a low voice, 'poor Lawrence was so unhappy. It's only lamp black. It'll wash off after the Exhibition!' He had actually passed a wash of lamp-black in water colour over the whole sky, and utterly spoiled his picture for the time, and so left it through the Exhibition, lest it should hurt Lawrence's."

We should, however, be inclined to attribute this to vexation rather than to self-denial, as the hanging might have been altered, or the picture changed. A better story is that of his praising Bird's picture to the Hanging Committee; and, on their refusing to find room for it, taking down one of his own and putting Bird's in its place. An instance of his liberality surprises us more than even his destruction of his own painting for the sake of Lawrence.—

"At the death of a poor drawing master, Mr. Wells, whom Turner had long known, he was deeply affected, and lent money to the widow until a large sum had accumulated. She was both honest and grateful, and after a long period was happy enough to be able to return to her benefactor the whole sum she had received from him. She waited on him with it; but Turner kept his hands in his pocket. 'Keep it,' he said, 'and send your children to school, and to church.' He said this in bitterness; he had himself been sent to neither."

His rough bearing Mr. Ruskin attributes to his long neglect by the public.

We fancy we detect symptoms in this book that Mr. Ruskin is tiring of pre-Raphaelitism. Mr. Ruskin reminds us of the hen that hatched the duck, and was astonished to see it waddle into the water; or the Egyptian mother who, training up her child with a pet crocodile, was rather astonished one day to see her larger plaything swallow her smaller. We are afraid that driving four-in-hand over rough roads, with unbroken hobbies, is a difficult thing. His language about the brotherhood has become strangely conflicting. The young painters—formerly praised without condition,—have been born, it now appears, unable to enjoy evanescent effects and distant sublimities; and we learn that where memory and daring *conventionalism* are wanted pre-Raphaelitism is powerless. We regret to hear that Mr. Millais will not admire Tintoret—that he will not work "on a larger scale and with less laborious finish," and that he does not know of how much he is capable if he left "mere fore-ground work." We leave it to others to explain how a man is to go to Nature, "rejecting nothing," and yet is to give abstracts of truth rather than the whole truth—is at once to love truth "up to a certain point," and to admire those who cultivate expression by speed and power "rather than with finish."

How is it that while such works as Mr. Hunt's 'Claudio and Isabella,' which, according to these Lectures, 'have never been rivalled, in some respects never approached, at any other period of Art'—that while the pre-Raphaelite pictures which are, "since Turner's death, the best—incomparably the best—on the walls of the Royal Academy"—how is it, we repeat, that "so long



as the pre-Raphaelites only paint from nature, however carefully selected and grouped, their pictures can never have the character of the highest class of compositions." How far the pre-Raphaelites are capable of advance into the "great schools of composition," Mr. Ruskin refuses to inquire; but evidently implies his doubt by quoting a contemporary, from behind whose shield he asserts that we have enough of great compositions, and more than enough; and that all we want now is pure and manly truth, records of fact, pictorial newspapers, and statements of things seen around us daily.

He admits that Mr. Millais despises invention, but attributes this to his exhaustless creativeness; the same reason, we suppose, that there is so little invention in the 'Last Judgment,' and true to the well-known principle of Hudibras:—

For none denied that he had wit,  
Though he was shy of showing it,  
And did not carry it about  
For fear that he might wear it out.

Mr. Ruskin says in a note, that where the pre-Raphaelites imagine a scene they endeavour rather "to conceive a fact as it really was likely to have happened rather than as it might most prettily have happened." In both cases the imagination must be equally exercised, so why not conceive with a wish to please, which need not interfere with the painter's sincerity? Forgetfulness of grace and beauty we fear is too often a mere trick founded on the wish to be Giottoesque. We leave our readers to judge how far this opinion of the boundless nature of Mr. Millais's invention agrees with Mr. Ruskin's account of the same artist in *Pre-Raphaelitism*, where he once described him as "quiet in temperament, has a feeble memory, NO INVENTION, and extremely keen sight,"—and, again, in another place "as one who can remember nothing, invent nothing."

Of the love of nature derived from the introduction of German literature into England, of Wordsworth, and the other labourers of the Lake school, and their foundation of a love of nature so intense as to verge, in its more youthful votaries, into Pantheism, Mr. Ruskin has not a word. We are told that modern Art is not great because it builds to no god, although the writer has just proved that this age without a god has produced the greatest landscape painter that ever lived, the man who is "as far beyond all other men in intellect as in industry," who in his sphere "surpassed Titian and Leonardo," the first man who "presented us with the type of perfect landscape art." Turner is here not only classed with Shakespeare and Bacon, but is said to have had the "kindest heart and noblest intellect of his time." The world knows that Turner was fond of money and died rich, and we are met by a story of the kindest heart and noblest intellect refusing to beggar a poor drawing-master's and old friend's widow by taking back a sum she had borrowed; we are told mysteriously of indefinite "hundreds of pounds" given in charity by one who was supposed to meet such demands with a "what I give is *nothing to nobody*." We had heard that the noblest intellect was very dull when removed from his colour-box, and as out of place in modern society as an African fetish in a London drawing-room; but we would more willingly hear praise, however misapplied, than detraction however just, and we do not grudge the great artist this cheap and transitory illumination.

We always thought, too, that the Middle Ages were those days when a French mob roasted a knight on his own spit and made his wife and servants eat of the flesh, when fathers stabbed their sons like Froissart's patron, or brothers their own mother's child, like Peter the Cruel,

and knightly licentiousness subverted knightly honour; but we find that our memory has misled us. It was, we find, an Apostolic time, when even upholstery was Christian—when pages learnt, not wantonness, but to take Christ for their captain—when men spent a profitable lifetime in ornamenting a Bible they never read instead of being poisoned with nitric acid and nasty tables—when men were serious and thoughtful, and good workmen, and never cut their fingers with their own chisels, joined Jack Straw, or headed the White Hoods—when they painted true legends of saints in preference to lying Paganisms—when Venus and Adonis had not yet ousted St. Francis and St. Denis. What does this drive us to? How can modern Art be Christian if society be not Christian? Men of the great thirteenth century had religious paintings on their walls, not because they were more religious, but because they were more superstitious; and not merely because they were more superstitious, but because they could get nothing else. Monks were both the leaders and enslavers of Art. They had fed and watched the child, but they let it pine and stunt in the dungeon of a crypt. When more churches were built than palaces, Art was religious; when palaces preponderated over churches, Art became secular. Churches were not built before palaces because God was more thought of than luxury, but because churches were the churchman's palace, his pride, his heir-loom, his inalienable guarded right, the centre of his dignity and the bulwark of his power. A church was kept in order without taxes, defended without a standing army, and was inhabited by uncrowned kings, who made every seat they rested on for the time a throne. Art did not become pagan; it is not now pagan; it merely ceased to minister alone to the priestly pride that had called it into existence.

Another point on which Mr. Ruskin is exceedingly illiberal and unjust is, the importance of the antique study now inculcated by the Royal Academy. We have seen that he has allowed that Raphael was the most complete master of form that ever lived—head of the second or fifteenth century age of Art—the drawing age as distinguished from the fourteenth or thoughtful and inventive age. Now every living artist knows that it was from the antique Raphael drew his knowledge of form—that he copied statues and modelled with his own hands—and his pictures are palpably full of antique or idealized form. The leading painters of Mr. Ruskin's new school have studied from the same source, and Mr. Millais himself carried off a medal for antique drawing; yet it is upon this very ground that Mr. Ruskin defends the pre-Raphaelites,—who, he allows, are devoid of all sensibility for the ordinary and popular forms of artistic gracefulness.

In the same tone of reasoning, Mr. Ruskin condemns all imaginative historical paintings, and recommends the representation of acts of our own day. We should require, it seems, says the voice from the Dulwich Delphi, portraits of our great men and paintings of our great battles. Of portraits of great and little men we have had, we think, enough; and as for modern battles, they are mere affairs of smoke and feathers. "Suppose," says the lecturer, "the Greeks, instead of representing their own warriors as they fought at Marathon, had left us nothing but their imaginations of Egyptian battles." We know of no statues of the men of Marathon, and certainly Greek fame depends little on any mere copyings of imperfect models; no more than Raphael's does on his portraits of the Popes. This dogma Mr. Ruskin buttresses by another still weaker; he says, "The wonderful thing is, that of all these

men whom you now have come to call great masters, there was not one who confessedly did not paint his own present world plainly and truly." \* \* Raphael painted the men of his own time." In the Cartoons and the Transfiguration, we suppose!

#### OUR LIBRARY TABLE.

*Select Extracts from the Diary, Correspondence, &c. of Leila Ada. — Adeline; or, the Mysteries, Romance, and Realities of Jewish Life.* By Osborn W. Treney Heighway.—2 vols. (Partridge & Oakey).—There must come a time, we suppose, with every one at which no want of feeling calling itself affection—nor want of delicacy parading itself as discretion, can surprise. This point, however, we have not yet reached; for, though Mr. Heighway's revelations are unique, we confess that the callousness of their sentimentality has shocked us. Miss Leila Ada T. was a young Jewish lady, who became a Christian, and died young. She had apparently a sweet, loving disposition, and was accomplished. She was subjected to "unlady-like treatment" by her uncles, aunts and other Jewish kith and kin, for her change of religion. She converted her father, the late Mr. T. She was the intimate friend of Miss Emily Heighway, the author's sister, who also died young, and is also memorialized.—Lastly, she was engaged to be married to Mr. O. W. T. Heighway, the author, who absolutely prints the letter in which, while she tremblingly accepted his offer of marriage, she spoke of her own early death with prophetic resignation,—this letter bearing date only five years ago:—"Can such things be?" We might have doubted whether such a book was real—whether vanity and want of taste could go to such lengths as disclosures like the above,—had we not read the Jewish novel 'Adeline,' which accompanies the piece of disinterment. By this tale, we perceive that Mr. Heighway is, at least, consistent, and in his fiction as well as in his fact somewhat unscrupulous. At the very commencement of 'Adeline,' we are treated to a scene betwixt a *Hagar* of modern life, and a Mr. Joseph Ben Megas, who, wishes to become a Cabalist, and declines to marry her. On being left alone after the interview, the lady proceeds as follows:—"Eloise watched him retreating through the door; she drew her hand across her flashing eyes, and then soliloquized aloud—'Oh! for some death-cold ice, to cool these temples that throb and burn so. My pulse beats heavily—the wheels of time stand still—my days will ne'er be done. Oh! if I but dared to end this life of blight and bitterness!—to rend the veil which shrouds me from the future! Down! down! malicious fiend. I have lain and tossed on my distempered bed, and prayed for day, and day has come at last; and so it will again. There is a heavenly hope which, born in early days, lives on through endless years—heaven's substitute on earth—which shines only through clouds of sorrow, for then it shows the brightest—like the quivering light of a clear sunbeam glassing itself in the convulsive waters, when they howl and dash in horrid warfare. O Love Divine! the spirit of all felicity, the base of faith, the victor-king of death, the heart's evangelist, the breath of dying souls; how combating my anguish and despair, thou bringest me back the thoughts of holier hours and purer feelings, mingling with quick-winged ecstasies, brought from celestial joys; yet softly shadowed by my soul's dull feeling, that loves thee as flowers the sun, that is their light and life. Be with me still. When earth's tempests foam around me, be thou my faith, my joy, my prayer, breathing thine own divinity, raising my spirit to that cloudless land from whence I came, and where I yet again must be. Be to me as the perfume in the amaranth's blossom—the type of God's immortal flowers—and like me, His care.' And thus, with her hands clasped upon her bosom, and eyes uplifted to heaven, she passed away from the room." It is not fitting to condemn so severely without affording specimen of the matter condemned. 'Adeline' contains scenes, the force of which corresponds with the frenzy of the above. But having proved our case, we will spare our readers the

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therefore, may, it is hoped, present no such obstacles to navigation as rapids or falls.

Meanwhile the steam-boat expedition to ascend that very river has left the British shores, the gentlemen appointed by Her Majesty's Government to accompany it proceeding this day by the mail-packet *Forerunner* from Plymouth to join the exploring vessel at Fernando Po. The vessel itself sailed from Liverpool on Wednesday the 17th inst. for Dublin, and took her final departure from Kingstown on the morning of the 20th. She is called the *Pleid*, and excited considerable attention both in the *Mersey* and on her passage to Kingstown from the combination of steam and sailing power, each perfect in itself, displayed in her construction.

The *Pleid* is 106 feet long by 24 feet beam, and is rigged as a powerful fore-and-aft schooner. Her engines are 40-horse power, nominal, exerting 200-horse power by the indicator. The speed obtained on her trial trip was ten knots under steam alone, the engines making 140 strokes per minute, and with her fore and aft canvas set, wind on the beam, eleven knots. The screw lifts up clear of the water, and the vessel becomes a fast sailing schooner of 264 tons—equal in speed to the fastest yachts.

On her leaving Kingstown, under canvas, she drew 64 feet, with provisions and water for 45 days and ten days' coal, and her bunkers, if needed. She can be lightened to 5 feet in the river. She is built by Mr. John Laird, of Birkenhead, and is the property of Mr. Macgregor Laird, who bears the whole expense of the Expedition, receiving a certain fixed sum for the conveyance of the three gentlemen appointed by the Government to explore the Chadda, viz., Capt. Becroft, H.M. Consul at Fernando Po, Dr. William Balfour Baikie, R.N., an experienced naturalist, who has been engaged in the survey of the Greek Archipelago, under Capt. Graves, and Dr. William Bleek, Ethnographer and author of several memoirs on African languages. These gentlemen go out as passengers, and protected by the trading character of the ship from the suspicion or hostility of the natives, make their surveys of the river and their observations on the geography of the country and its productions. The number of Europeans in the steamer will not exceed 13, and those all men of education and resources. The steamer's crew and the boat's crew will be negroes; the total number employed from 80 to 90 men.

The boats to be towed up by the *Pleid*, through the swampy country below Ebœ, and employed afterwards in the upper part of the river, are three in number,—one belonging to Her Majesty, called the *Victoria*, 70 feet long by 12 feet beam, and two belonging to Mr. Laird, each 50 feet by 8.

The Expedition is to be at the mouth of the Kowara on the 1st of July, and is to ascend it with 20 or 30 days' coal (12 hours per day), which, it is supposed, will be sufficient to carry her to the head of the navigable waters of the Chadda without the delay of cutting wood. From the 1st of July, 75 days' rising waters in the rivers are calculated upon by Mr. Laird.

It remains to be seen whether this, the fifth ascent of the Niger, will be more successful than the previous ones. This much is certain, that no previous Expedition has started under so auspicious aspects as the present. The experience gained in the last 23 years, combined with all the appliances of improved steam navigation and ship-building of the day, are at once brought to bear on this, for African discovery, civilization and trade, so important enterprise, which further has the advantage of the results of Dr. Barth's and Dr. Overweg's recent discoveries made in that part of the interior of the continent which is ahead of the Expedition. Nor does it bear that uncertain or rather indefinite character in point of time as, for example, the Arctic Expeditions, for it is limited to one season, or about seven months in all, so that it may be expected to return to England by next Christmas. It is hoped that the Expedition will fall in with both Dr. Barth and Dr. Vogel. The former, according to his communications from Timbuktou of October last, had determined to commence his return to Europe by way of Sakatu and Bornu,—fortunately so, inasmuch as he was not aware of

the succour sent to him under Dr. Vogel nor the Chadda Expedition, and might have chosen another route. Further news from both travellers may be expected with every mail.

May 24, 1854.

AUGUSTUS PETERMANN.

#### OUR WEEKLY GOSSIP.

WE read in the *Atlas* of last week that "the *Athenæum* has changed hands." Our contemporary is somewhat early and exclusive in its information. We are not aware of the fact.

On Saturday last Lord Rosse held his second *Soirée* for the season. Prince Albert was present,—and the list of visitors included most of those who are most eminent in science, literature and fashion. Among the sights of the evening were—a series of drawings illustrating the grape disease, and a beautiful set of stereoscopic portraits from the rooms of M. Claudet.

The Trade Museum continues to receive support and co-operation; the Smithsonian Institution have most handsomely offered to receive at Washington the contributions of American Exhibitors, and to transmit them from time to time to London. In the same way the Chamber of Commerce of Bombay have publicly announced their willingness to receive specimens of East Indian Produce which persons in the Bombay Presidency are willing to contribute. This kind of local organization is unquestionably the best mode by which a large scheme like that of the Trade Museum can be carried out; and it is gratifying to find powerful commercial bodies like the Chamber of Commerce taking up the subject with so much zeal and activity.

We very willingly give publicity to the following.

"39, Paternoster Row, London, May 25.

"As the publishers of M. Xavier Durrieu's 'Present State of Morocco,' which you have characterized as a 'spurious publication,' we beg you will give a place in your next issue to the following statement:—A few months ago, M. Xavier Durrieu, who was then in London, offered us, through a mutual friend, the work in question, in MS. and in the French language. Having satisfied ourselves of the interesting nature of the work, which the *Athenæum* has not impugned, we purchased the copyright from the author, and at our own expense employed a competent person to translate it for the *Traveller's Library*, of which we are the publishers. M. Xavier Durrieu gave us no hint that the work had ever appeared before in whole or in part. Our procedure in the business, therefore, was as genuine and straightforward as any transaction between author and publisher can well be; and for any blame that has been incurred in it M. Durrieu must alone be held responsible. We have written to M. X. Durrieu, who is at present abroad; and in the mean time we shall take care that the work shall henceforth be advertised as 'founded on an article that appeared in the *Revue des Deux Mondes*.'

"We are, &c.

LONGMAN & Co."

—We never for an instant imagined that the Messrs. Longman & Co. were aware of the facts of the case. Such reservation as was here made would have been unworthy of the lowest house in the trade; and was quite impossible with one of such eminence as that of the Messrs. Longman. The proposal to re-issue the work as "founded on an article," &c. meets the justice of the case as regards English purchasers. The question as between author and publisher we must leave to others.

Mr. E. Wakefield, author of 'Ireland, Political and Statistical,' is noted among the deaths of the week.

The Belgium Commission, charged with organizing the industry of that country with a view to its fair and full representation at the French Exhibition next year, has been named. It comprises persons duly qualified to superintend the three great departments of Industry, Agriculture, and the Fine Arts.

The following extracts are from a long letter just received from Col. Rawlinson, and part of which relates to other matters.—.... "I have

now in conclusion to announce a further very curious discovery. Boucher has just brought me up Loftus's tablets from Warka,—and of what age do you suppose them to be? Syro-Macedonian! They are all dated in different years of the reigns of Seleucus and Antiochus the Great. There can be no doubt about the royal names,—that of Antiochus is *Antiakus* or *Antiyakus*. The seals of the witnesses, too, are mostly Greek heads, Greek figures and devices; and I suspect that the names, too, are Greek in Babylonian characters, though I have not yet succeeded in making them out. The contents of the tablets are mere benefactions to temples at Warka, and the details of distribution in prayers and sacrifices to the different gods. It is really quite delightful thus to find ourselves at length on firm well-trodden ground. There was no sensible difference in the Babylonian character, language, or mythology down to the third century B.C. Why should not the inscriptions, in fact, come down as late as the hieroglyphic writing? It was a mere assumption to suppose that the cuneiform writing expired with the Achæmenides. I now hope to find Alexander's campaigns in Babylonian, as well as the wars of Eumenes and Antigonus, the expeditions of Seleucus and Antiochus the Great, the death of Antiochus Epiphanes in Elymais, the revolts of Molen and Timarchus, and the accession of Demetrius Soter; in fact, all that Greek Asiatic history of which we know so little at present."

An important sale of books and manuscripts, chiefly relating to America, began on Wednesday, and was to be continued on Thursday, Friday, today, and on Monday next. The Catalogue consists almost entirely of early voyages and travels, and works relating to the history and topography of America and the East and West Indies. Some of the books are unknown to bibliographers; and are to be found in none even of the large libraries of Great Britain. Among the manuscripts are original autograph letters of Columbus, Las Caens, Cortes, Almagro, Trala and others, of not only the highest interest as autographs, but possessing a far higher historical value. Some of these are from the library of Lord Kingsborough; and, of course, have a special reference to the history of Mexico and Central America.

We hear that the Indian Government, being anxious to have the industrial and productive interests of our Eastern Empire properly represented next year at Paris, has appointed a Commission to superintend the work of preparation. It comprises some of the best known names in connexion with India,—and as the Commission has an all but unlimited power of selection, we cannot doubt that the industry of the empire will be largely and liberally served.

The electric telegraph has been opened from Agra to Calcutta. In a few weeks we expect to hear that the line to Bombay has also been completed. Such a work has perhaps never before now been accomplished in so short a time.

Our contemporary *Lloyd's Newspaper* notes and illustrates the progress of literary and artistic prudery. The Church is pleading for "the usual leaf" at Sydenham.—Mr. Charles Kean prepares an expurgated edition of *Mephistopheles* when it is whispered "the Queen is coming"—a Northern Review holds up its hands at the notion of workmen reading the adventures of Roderick Random—and the question is "gravely debated in the Manchester Town Council, in the Committee of the Free Library, whether Defoe is a proper author to keep on the shelves. These are the facts on which our contemporary is satirical and indignant. There is a deeper relation between these lip moralities and slackening virtues of our time which the writer does not dwell on. If these censors of Defoe will turn to the library shelves, they will find that all the greatest writers of the world are like Defoe, in being full of blood. Where Defoe is not readable, neither is Shakespeare, nor Dante, nor Homer, nor Goethe, nor Cervantes. It is in the nature of a great book that it must beat with human pulses—thirst, burn, aspire and languish—like a living heart and a glowing brain. If it do not this, it is nothing. A great book is like a Greek statue. It is a transcript from nature. It is a phase of life. In



either case, whether the leaf be required or the page be condemned, the evils lie—not in the statue, in the book—but in the suggesting mind. These pruderies are in fact humiliating. Among those whose ears are offended at a joke on an archbishop, we are not aware that any voice has been raised in denunciation of the far more terrible perversity of moral principle spread by the style of French drama now domesticated on our stage. Are we growing prudish only because we are perverse?

On Monday next and two following days Mr. B. Hertz's collection of antiquities will be dispersed by auction. The sale includes 460 articles, and comprises Etruscan, Greek and Roman bronzes and pottery, Mexican and Peruvian masks, knives, gods, and domestic utensils, a fresco painting from Pompeii, an antique statue of Adonis, and a collection of Chinese bronze figures.

We observe that Dr. Thomas Young's Miscellaneous Works are again announced in Mr. Murray's list. It may be recollected that this work, the scientific portion of which is edited by Dean Peacock and the hieroglyphic by Mr. John Leitch, was destroyed by fire on the premises of Messrs. Clowes when nearly ready for publication. We understand that it is now reprinted, and will appear as soon as Dr. Peacock's 'Memoir of Dr. Young,' which is in the press, shall be completed.

Literary news from America is not very plentiful. Mr. Emerson's work on England is still in promise. He writes with extreme caution; but he promises to come out with the vintage. Mrs. Stowe takes less time, not being so fond of a short book as the expounder of "the Silences." Her travels in England and elsewhere are in the press; those who fathom all secrets before the rest of the world, pretend to know that 'Sunny Hours' will contain an over-bright picture of Stafford House festivities and general jubulations over the Fund for emancipating the Negro. Meanwhile, there is in the American papers an odd commentary on the deeds and misdeeds of the Fund managers, in a printed minute by which Mrs. Stowe's sabbles and coloured clients protest against the manner in which the funds collected in Europe by her for their benefit have been withheld from them. To return to literature:—Mr. Emerson's silence is to be compensated by the early utterance of one of his disciples, Mr. H. D. Thoreau, in a book to be called 'Walden; or, Life in the Woods.'—"Mr. Thoreau," says an American paper, "is a graduate of Harvard College, and, we believe, was qualified for the ministry in the Cambridge Divinity School. This vocation, however, he rejected for the more remunerative occupation of a manufacturer of wooden pencils. He was thus engaged for several years in the neighbourhood of the Concord essayist, who appears to have acted as 'guide, philosopher and friend' to a large number of nondescript geniuses, with which Massachusetts abounds. For some reason, which we hope he will explain in his promised volume, Mr. Thoreau deserted his manufactory to inhabit a small hut by the wooded shores of Walden Pond, where he lived, as near as was attainable, after the manner of the primitive race—

—in the good old time  
Of Adam and of Eve.

While thus remote from public haunts, Mr. Thoreau contracted an almost Calibanish familiarity with nature, and a singular disregard for the conventionalities of society, besides adding to the stock of his odd speculations. Most of his time, after supplying his simple necessities, was spent in traversing the woods, or boating, or reading in Greek or in some quaint old English author, being by no means contented, like Shakespeare's hermit, with what books he could find in the running brooks. One result of this rural leisure was his book entitled 'A Week on the Concord and Merrimack Rivers'—a curious mixture of dull and prolix dissertation, with some of the most faithful and animated descriptions of external nature which have ever appeared. His next work, we presume, will give us his estimate of the advantages and disadvantages of solitude. As he has at last come to the conclusion of returning to the arrangements of social life, it may be intended as a sort of corrective to Zimmernann."

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from 9 till 7 o'clock): 1s. Catalogue, 1s.

JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—The FIFTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 5, Pall Mall East.—Admission, 1s.; Catalogue, 6d.

JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The TWENTIETH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 8, Pall Mall, near St. James's Palace, daily, from 9 till dusk.

JAMES FAHEY, Secretary.

GALLERY OF GERMAN PAINTINGS.—The SECOND ANNUAL EXHIBITION OF THE WORKS OF MODERN GERMAN MASTERS IS NOW OPEN daily, from 9 A.M. till dusk.—Admission, 1s.—Gallery, 168, New Bond Street, next door to the Clarence.

FRENCH EXHIBITION OF PICTURES.—The FIRST ANNUAL EXHIBITION OF THE FRENCH SCHOOL OF THE FINE ARTS IS NOW OPEN at the Gallery, No. 121, Pall Mall, opposite the Opera Comedienne, from 10 to 6 daily.—Admission, 1s.; Catalogue, 6d.

COLOSSEUM, Regent's Park.—Admission, 1s.—The original PANORAMA OF LONDON BY DAY is exhibited daily, from half-past Ten till Five. Museum of Sculpture, Conservatories, SW. The extraordinary PANORAMA OF LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till Five, and during the Evening.—CYCLOPEDIA, Albany Street, IS NOW OPEN, with a magnificent Panorama of NAPLES, exhibiting the great eruption of VESUVIUS and DESTRUCTION OF POMPEII, a.d. 79; with the present state of the Ruined City. These Views have been long in preparation, and will be exhibited with all the resources of this vast Establishment. Daily at Three and Eight o'clock.—Admission, 1s.; Reserved Seats, 2s.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—ODESSA is now added to the DIORAMA OF THE DANUBE and BLACK SEA, concluding with the ROUTE OF THE TROOPS to the EAST (accompanied by an explanatory Lecture). Exhibiting daily, at 3 and 5.—Admission, 1s. 1s., and 2s.

Mr. FRIENDS' Grand Moving Diorama of CANADA, the UNITED STATES, NIAGARA, and the ST. LAWRENCE, with original Songs, Glee, and Choruses, forming the most beautiful entertainment in existence. Daily at Three and Eight (Saturday Evening excepted). NEXT the POLYTECHNIC, Regent Street.—Admission, 1s. and 2s.; Reserved Seats, 2s.; Boxes, 15s.

#### OPENING OF THE CRYSTAL PALACE.

THE OPENING OF THE CRYSTAL PALACE is definitely fixed to take place on SATURDAY, the 10th of JUNE, on which occasion HER MAJESTY has graciously signified her intention of honouring the inauguration with her presence.

SEASON TICKETS.—Season Tickets may now be had at the Palace; at the Office, 3, Adelaide Place, London Bridge, and 14, Regent Street; at the Brighton Railway Terminus, London Bridge; at Messrs. J. S. James's Street, 10, Old Bailey, South Street; Gunter's, Lowndes Street; Westons', Knightsbridge; Keith, Prowse & Co's, Chesham; Brill's, Royal Baths, Brighton; W. Brockton's, 5, Hill Street; and LECTURES by J. S. Smith & Son's Book stalls on the Railways. Tickets to include conveyance by Railway can be had only at the Office of the Secretary to the Brighton Railway, London Bridge, and at 14, Regent Street.

HOLDERS OF SEASON TICKETS ONLY will be admitted to the Opening of the Palace.

#### ATTRACTIVE NOVELTIES.

ROYAL POLYTECHNIC INSTITUTION.—PATRON:—H.R.H. PRINCE ALBERT.—Four Important ILLUSTRATIONS JUST ADDED to the Views of the SEAT OF WAR on the DANUBE and in the BALTIC. THE BALTIC FLEET in the DOWNS, CASTLE OF KRONBERG, FORT ALEXANDER, PETERBURGH, KALAFAT, WIDDIN, SEBASTOPOL, entrance to the BLACK SEA, BATTLE OF SINPOE, and DESTRUCTION of the TURKISH FLEET, &c. &c.—LECTURE by J. S. PEPPER, Esq., on the CHEMISTRY OF OUR DAILY BREAD, in special relation to that made by the NEW PROCESS, daily at Two o'clock; and in the Evening on the DECORATION OF PAPER.—LECTURE by Dr. BACHOFFNER, on ELECTRICITY and the ELECTRIC LIGHT.—Open Mornings and Evenings. Admission, 1s.; Schools, and Children under Ten years of age, Half-price.

#### SCIENTIFIC

##### SOCIETIES.

SOCIETY OF ANTIQUARIES.—May 18.—The Viscount Mahon, President, in the chair.—Mr. Wansey exhibited a collection of Vases in terra cotta and glass, procured by him at Cumæ.—Mr. Mackenzie exhibited various objects of Art of the Roman and cinque-cento period.—Mr. Akerman read the substance of an account received by him from M. Troyon, of Bel Air, near Lausanne, describing the finding of ancient remains, owing to the subsidence of the waters of the Swiss Lakes.—Mr. Akerman contributed some remarks on the Angon of the Franks, accompanied by drawings of examples found in Germany, forwarded to him by Herr Lindenschmit, of Mayence.—The President exhibited drawings of a number of Statues discovered in a ruined city, called Tikal, by an exploring party in the Republic of Guatemala, of which a translated account was read from F. Chatfield, Esq., H.M. Chargé d'affaires in Central America.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—May 24.—T. J. Pettigrew, Esq., V.P., in the chair.—Three Associates were elected.—Mr. J. Clarke

exhibited a small brass coin of Constantine Tiberius, found in Suffolk. He also communicated the particulars of the discovery of mural paintings in Easton Church, which are now destroyed. One of the figures, of which a tracing was sent, represented an old man, apparently a captive, with his hands fastened behind him, about to be shot by an archer in a close cap, and having a long beard. The other figures were of a bishop, a king, a charlatan on horseback, with a deep conical cap, and a knot of ribbons flying from the top of it. The Nativity was also represented.—Mr. Thompson exhibited a much corroded bronze, which had been enamelled, and represented a bird; the head and one of the legs were wanting.—The Rev. Mr. Hugo exhibited a small bronze Hercules found in New Cannon Street, and another from York was also exhibited; the latter of a more ancient character.—Mr. Bennett sent a drawing of the Porch of Chalk Church, Kent, representing in its sculpture the Whitsun Ale. This subject has been copiously illustrated by Mr. Douce, in Carter's Specimens of Ancient Sculpture, in reference to St. John's Church, Cirencester.—Mr. Hay exhibited 25 characters relating to the Moreton (Earl Ducie) family; they were referred for particular examination. Several had their seals, and were very perfect. They belonged to the 14th and 15th centuries.

—Mr. W. W. King exhibited several rubbings from interesting brasses of the 15th century, chiefly from St. Albans.—The remainder of the evening was occupied in the reading of a long paper, by Capt. Shortt, of Heavittes, entitled 'Notes of a Visit to Berry Castle and Sidbury Castle, the latter supposed to be the Tidortia or Tideria of the anonymous Ravennas, in the County of Devon.'—The Chairman announced that the Eleventh Annual Congress would be held in the month of August next at Chesham, and that Raglan, Tintern, Caerleon, &c. would form objects for the excursions, and that a visit would also be paid to Bristol.

SOCIETY OF ARTS.—May 24.—H. Chester, Esq., in the chair.—The paper read was 'On the Microscope as applied to Art, Science, Manufactures and Commerce,' by Mr. S. W. Leonard.—The author commenced by observing that the microscope had now attained a position but little inferior to the telescope; that it was no longer considered "a plaything," but was the necessary companion of some of the most learned and comprehensive minds of our day. In the healing art, an enumeration of its uses could only be done justice to by a medical professor. As an educational instrument, in the various departments of medical science, the microscope had become indispensable. To the physiologist it revealed the minute structure of animal and vegetable tissues, showing the remarkable similarity that existed between their forms in the early stages of cellular development. The comparative anatomist unerringly determined, by its aid, to what kind of animal a tooth, or fragment of bone found in any strata belonged, whether bird, beast, reptile, or fish; and in many cases even what species it belonged to. To the geologist the microscope discovered the astounding fact, that in many parts of the world miles of strata of great thickness were almost entirely composed of the skeletons and shells of minute animals, in the formation of which deposits, and in covering them up with overlying strata, countless ages must have been occupied. By the aid of the microscope the naturalist, as with the wand of a magician, called up multitudes of minute vegetable and animal races, inhabiting the earth, the air, and the water, even to the depths of the ocean, from the snow-clad Polar Regions, to the burning deserts of the torrid zone,—and which had never yielded up to any other power that man was possessed of the long-preserved secret of their hidden existence. To the chemist it was becoming a valuable assistant, for it had already determined the existence of arsenic in a case of suspected poisoning. Recently it had been applied to the newly-discovered art of photography, though at present without much success. In commerce the microscope lent its powerful aid for the detection of fraud by the adulteration of numerous articles,



both as imported from foreign countries for consumption here, and as adulterated by the dealers in them at home. The farmer by its aid might frequently discover the causes of failure in many of his crops, and in future try to provide remedies for some of the more destructive of them; and both he and the merchant might be guided in the purchase of guano by its use. The author then examined in detail the many substances used for food which were constantly liable to be adulterated by dishonest dealers, and which the microscope had done much to abate, or at least to expose. In regard to manufactures it had been successfully applied to the examination of various textile fabrics. The different fibres employed having each a distinctive character, it determined whether that which was purchased for linen-cloth, or for silk, was entirely composed of those fibres or had any mixture of cotton or other material. One grand discovery effected by means of the microscope was that which was termed ciliary movement. This discovery was due to Leuwenhoek, who noticed it in the volvox. Baker, in 1774, described the cilia in the wheel-animalcule, and made a distinction between their rotatory and vibratile motions. This minute but extraordinary animalcule had at the interior part of its body two small organs like wheels, and like them apparently moving on their own axis. This motion was now well known to be an optical illusion. The apparent wheels of the animalcule were two circular rows of cilia, which had a waving motion given to them by means of the muscular apparatus employed. They did not wave simultaneously, but successively round the whole circle, thus giving the appearance of a wheel in motion. In the *Volvox globator* the cilia are distributed over the whole surface of the body—almost, it is believed, the only instance of the kind. This beautiful microscopic object had engaged the attention of eminent men, in the endeavour to determine whether it belonged to the vegetable or animal kingdom. Two papers, one by Mr. Busk and the other by Prof. Williamson, both of whom advocated the vegetable nature of the volvox, were referred to; and the views of Siebold and Ehrenberg, the latter of whom advocated the animal nature of the volvox, were likewise explained. In conclusion, the author observed, that the wondrous structure of those splendid beings (the volvoxes), with myriads of other minute and beautiful organisms, which the microscope had made us acquainted with, might well overwhelm a contemplative mind with astonishment and fervent adoration of that Great Power, whose infinite wisdom and goodness shines forth with equal lustre in these as in the greatest and most glorious works of the boundless universe.

**STATISTICAL.**—May 16.—Sir J. P. Boileau, Bart., V.P., in the chair.—A paper was read, entitled, 'A Statistical and Historical view of the Statute Law of the Realm from the Earliest Recorded Period to the Present Time,' by W. Tayler, Esq.

**INSTITUTION OF CIVIL ENGINEERS.**—May 23.—James Simpson, Esq., in the chair.—The following candidates were elected:—Mr. J. Quick, as a member; Messrs. T. Bell, D. Chadwick, J. Falshaw, W. Reid and S. E. Rosser, as Associates.—The paper, 'On the Casualties of Tunneling, with Examples,' by Mr. W. M. Peniston, was in reality a relation of the difficulties encountered in the formation of some tunnel headings through chalk and greensand under a head of water at Holywell, on the line of the Wilts and Somerset Railway.—It was announced that the next meeting for the reading of papers would be held on Tuesday evening, November the 14th, until which time the meeting was adjourned.

#### MEETINGS FOR THE ENSUING WEEK.

**Mon.** British Architects, 8.  
— Institute of Actuaries, 7.—'On the Demonstration of Formulas connected with Interest and Annuities,' by Prof. De Morgan.  
**Tues.** Institution of Civil Engineers, 9.—President's Conversation.  
— Royal Institution, 3.—'On Gunpowder,' by Prof. Tyndall.  
**Wed.** Society of Arts, 8.—'On Limited and Unlimited Liability in Partnerships,' by Mr. Slaney.  
**Thurs.** Zoological, 3.—General.  
— Royal, 4.—Election of Fellows.  
— Antiquaries, 8.  
— Royal Institution 3.—'On Botany,' by Mr. Masters.

**Fri.** Archaeological Institute, 4.  
— Botanical, 8.  
— Royal Institution, 8.—'On the Dependence of the Chemical Properties of Compounds upon the Electrical Character of their Constituents,' by Dr. Frankland.  
**Sat.** Horticultural, 2.—Exhibition.  
— Royal Institution, 3.—'On the Importance of the Study of Physiology as a Branch of Education for all Classes,' by Mr. Paget.

## FINE ARTS

### ROYAL ACADEMY.

#### Sculpture.

THE Sculpture, what there is of it, still looms through the shades of the valley of Hinnom, in which it is periodically entombed. Fortunately, there are not more than half a dozen original thoughts, the bulk comprising busts, medallions, and designs for completed monuments,—much more profitable things, and much easier to do. Mr. Baily sends a small contribution, and Mr. Weekes is successful in his single figure. We cannot wonder that the whole body of English sculptors should so willingly feed vanity, since vanity feeds them; but we cannot see why remunerative occupation should deaden all desire for higher reputation. This whole room might be the back part of a single sculptor's gallery, for the distinctive marks between the various works is not very perceptible. The most ambitious attempt is that of perhaps the youngest exhibitor, and is merely exhibited as a matter of custom,—being the prize group of an Academy student.

A fine work of its kind is *The Young Naturalist* (No. 1370), by Mr. H. Weekes; though we do not quite see what he means to tell, nor do young ladies go in a semi-nude state collecting shells on a public shore. The head bending before the wind beautifully expresses the mingled curiosity and timidity of the maiden, and the feeling of transitory motion is as happy as is the animation and life of the features. A star-fish, held hanging in the hand, may show that she is a naturalist,—a flat fish would have merely indicated a young Mucklebackit. The sculptor has, we think, unfortunately stamped the exact date of his work, by allowing his model to retain her hair "à l'impératrice." This may heighten the vivacity, but makes it resemble too much the mere life study; and draws us back from the ideal, to which the shrinking, modest eagerness of the attitude and the innocent inquiry of the face at first beguile us.—We cannot say much for Mr. Weekes's *Design for an Equestrian Statue of Wellington* (1379), nor do we see why the gallant man should be trampling on his own colours or those of the French. The attitude is simple, but not heroic; and the foot soldiers at the four corners of the pedestal look stiff and staring.

Mr. E. H. Baily has *A Child on the Seashore* (1368), holding a shell to his ear, as marble children in our recollection have done before, and no new light of poetry is thrown over an old subject. We need not say that the sculptor has shown all his usual delicacy of finish and facility in the mechanical:—the child's face is very beautiful: it is, we should imagine, a portrait, being less ideal than is usual with this the most poetical of workers in marble.

Mr. J. Hancock, in his *Miranda* (1375), in trying to be intense, has merely become affected and staring. The attitude of the figure, who is supposed to be watching the foundering vessel, is very extravagant, and not a little ludicrous:—the protruded neck and maniacal face give us the impression of a fish-bone lodged in her throat, or of a criminal preparing for the block. The face exhibits rather the distortion of a lunatic than the agony of impassioned anxiety, and there is nothing noble in the bearing of the daughter of the banished lord. We think that the expression the sculptor wished to convey was beyond the power of marble and chisel, as it certainly was beyond his present power to pourtray.

Mr. Jones has busts of the Queen and Prince Albert, intended for presentation to W. Dargan, Esq.—Mr. Fontana's *Genius of Commerce* (1376) is certainly an original thought, though not a thought of genius. Why should Commerce be represented by a Cupid without wings, carrying a purse and

either a pocket telescope or a rolled map? We used to worship stones, and now we worship the stocks; but this cannot be the god of our idolatry. This is not Mammon, but Mammon's younger brother—Gammmon.

The *Venus* (1371), by Mr. Macdonald, seems to us the old thing over again, and has nothing to distinguish it from the Venuses that have gone before. If study at Rome does nothing but enslave the mind to dead abstractions and the usual forms of a religion in which we believe not, it had better never have been visited. It was by no slavish imitation that the sculptors of the great Venus attained their excellence.

An admirable bit of poetical nature is Baron Marochetti's *Child and Greyhound* (1381), though it is not improved by adding wings to a common child of earth and calling him Cupid. The dog is boldly modelled and full of character, and there is something pretty in the uplifted finger and mock frown of the reproving child. There is a power about the whole, though the subject is un-presuming, which makes many of the surrounding objects look small, and the busts mere chimney-piece ornaments.

Mr. J. Bell has a rather inflated and pompous statue of *Sir Robert Walpole* (1378), as the Catalogue obligingly tells us, "in the plenitude of his power,"—and of his coats, we should add, for the statue is a pile of ready-made clothing. Sir Robert seems fumbling in his pocket for that with which every man can be bribed, according to his own cynical assertion. Mr. Bell's *Erin* (1382) is affected and insipid, and rather sprawling in attitude.

Mr. J. Legrew has a pretty study, which he terms *Castle Building* (1372), though the attitude implies tic-doloureux. It is a pity that ludicrous effects are not more avoided.—Mr. J. Thomas, under the guise of *Pleading for the Innocents* (1383), gives, no doubt, very truthful likenesses of some plain children.

In Mr. Foley's *Design for a Memorial to the late Duke of Wellington* (1396), he has represented the great man uneasily crowned with laurel instead of beaver, and apparently under arrest between Peace and Britannia.—Mr. W. C. Marshall's *Godiva* (1386) might be Eve or the Lady on Rowland's Macassar bottles, or any one with much hair coming down stairs in a state of undress.—Mr. T. Wells's *Satan's Despair* (1418) is a violent acrobat beating his own chest before he flings up three brass balls, four knives, and a bason.—Mr. J. Durham's *Model for a marble figure of Alice Evelyn, youngest Daughter of Martin F. Tupper, Esq.* (1388) is a careful and truthful semblance of a sleeping child.—Mr. W. D. Jones in his *Infant Napoleon* (1387) is unnatural, because children do not sleep on the backs of eagles,—do not, nor ever will,—nor is it consistent with the habits of birds, whether poetical or natural, to offer themselves as cradles.—Mr. A. Munro's *Colossal Bust of Sir Robert Peel* (1290) has the face too young; but the modelling is admirable.—Mr. J. Abbot (1459) has produced a most ludicrous effect by making an angel touching the mouth of a recumbent figure with its finger. The result is, that the angel appears acting as dentist to a chloroform patient.—Mr. C. J. Papworth, jun., sends his *Cephalus and Procris* (1384); a more graceful than natural group. It is that by which he carried off the Academy medal. It is pleasing and poetical; but evinces a rather timid care, very natural in a young aspirant.

Among the miscellaneous works are reliefs in bronze by Mr. Noble for a monument to Hood the poet,—some bas-reliefs for the Palace at Westminster,—and a model for part of a monument to the Hon. James Stuart, of Ceylon, by Mr. J. H. Foley.

Mr. Munro's medallions rank high for finish and elegant accurateness.—A posthumous bust of Haydon, by Mr. E. J. Physick, excites interest. The profile appears much less noble than that given by himself in the frontispiece of his lectures; and the chin and lower jaw are weak and out of proportion; but we presume that the bust is correct.

The are points of design of ingenious works, even versatile in a new Sydenham cascades, glow of no walls, fluted columns are given. Somerley designed ridge's of Abyssinia is a conglomeration of Portals, E. intended coat of a dwelling; most tasteful and yellow Design f. Betts.—Gedong merit, but meagre, of the be View of (1246), simple, in style (1243), as big as It would becom immured The Ho Street, good an Village complete fitted for people v house h of show they gr opening posing and We most me Leeds ( building police a perfect striking the tran labour thought Weke known but very original

FINE tures bo Gallery Mr. Victory into Gil Cocksp apart fr of the eyes lov naval h A son private Osborne Messrs made fo We pictures Nelson Haywa



## Architectural Drawings.

The architectural drawings contain no very great points of interest. Mr. Tite sends an interesting design of Inigo Jones's plan for *Whitehall* (1172), ingeniously introducing the greater part of his works, even Wilton and Heriot's Hospital. The versatile mind of Sir Joseph Paxton appears now in a new phase, for he contributes a view of the *Sydenham Palace* (1168), with its temples and cascades, very poetical and Turneresque. The glow of noon, the pearly and opal tints of the crystal walls, flashing and sparkling at points, the silver columns of the fountains, and the feeling of summer are given with much skill.—The *North View of Somerleyton Hall*, the residence of S. M. Peto, Esq., designed by J. Thomas (1163), reminds us of Coleridge's dream of domes of ice, Kubla Khan, and the Abyssinian maid. The effect is good, but the whole is a conglomeration of incongruities.—The *Gardener's Cottage*, to be built at Laverstoke House for M. Portal, Esq. (1180), by Mr. P. C. Hardwick, seems intended as a mere opportunity of displaying a coat of arms, and wants only one requisite for a dwelling-house—that it should be fit to live in.—A most tasteless, extravagant conception is the purple and yellow structure, all domes and tubes, called *Design for a Church Exterior* (1242), by Mr. B. W. Betts.—The *Clock Tower for the Market Square, Gilling* (1239), by Mr. J. Edmeston, jun., has merit, but it is ill balanced; the base is weak and meagre, the top overloaded with ornament.—One of the best designs we see is that of the *North-East View of the Parish Church of St. John's, Westminster* (1246), by Mr. J. Norton. It is bold, pure, and simple, and the broach spire very chaste and severe in style.—The *Design for a National Wallhalla* (1243), by Mr. E. L. Paraire, is a cumbersome affair, as big as St. Peter's, without any of its sublimity. It would almost be enough to deter a man from becoming great to feel that he would be eventually immured in such a dreary-painted wine-vault.—The *Houses, on the Scotch Principle*, at Victoria Street, Westminster (1111), by Mr. Ashton, are good and massive, but monotonous.—*Somerleyton Village* (1120), as rebuilt by Mr. J. Thomas, is a complete architect's dream, and seems scarcely fitted for old men who die in workhouses or for people who share all the ills of humanity. Every house has a snug, feudal character and appears a sort of show-lodge to the great mansion round which they group.—An *Architect's Dream* (1206), for opening the crypt of St. Paul's Cathedral and exposing to public view the sarcophagi of Nelson and Wellington had better remain a dream.—The most meritorious design is that for the *Townhall at Leeds* (1228), by Mr. C. Brodick, a magnificent building which is to contain the law courts, police station, gaol, &c. under one roof. It is a perfect town of building, but harmonious and striking. The general effect of these drawings shows the transitional state of Art under which we now labour. Each design is a mere patchwork of the thoughts of Palladio and Vitruvius, William of Wykeham and Inigo Jones. There is a great knowledge of material and of past accomplishment, but very little evidence of the power of shaping, originating, or progressing.

**FINE-ART GOSSIP.**—It is stated that the pictures bequeathed by Lord Colborne to the National Gallery will shortly be placed there.

Mr. Clarkson Stanfield's fine picture of 'The Victory, with the Body of Nelson on board, towed into Gibraltar,' is on view at the Gallery of Art in Cockspur Street. It is about to be engraved; and, apart from the merit of the picture, the emotions of the time cannot fail, we think, to draw many eyes lovingly towards this celebration of our last naval hero.

A series of water-colour copies of Her Majesty's private collection of pictures at Windsor Castle, Osborne, and Buckingham Palace, is on view at Messrs. Colnaghi's. The drawings have been made for the purpose of engraving.

We may also mention that Mr. T. G. Barker's pictures, 'Wellington at Apsley House' and 'Nelson at Trafalgar,' are on view at Messrs. Hayward & Leggatt's, Cornhill.

We have to announce the death of Mr. George Clint, formerly an Associate of the Royal Academy, and for several years the President of the Artists' Fund. A contemporary says of him:—"He raised himself from the humble condition of a journeyman house-painter to a distinguished position as a painter of portraits, and of subject pictures; many of his works are among the chief ornaments of the Garrick Club. This led him to a long and intimate acquaintance with the leading characters connected with the theatrical world, Cooke, the Kembles, Kean, Dowton, Munden, Tom Welch, Power, Mathews, &c. &c. Haydon, Davis, Carew, J. P. Knight, G. Lance, Rothwell, Sir William Beechey, and other eminent artists, especially cultivated his acquaintance; and amongst men of rank and station the late Earl of Egremont and the celebrated Mr. Whitbread claimed him as a frequent and favourite guest. Amidst all these temptations, however, his native modesty and frugal habits never deserted him; independence of character, the education and welfare of his large family, and benevolence towards the distressed of the unfortunate, guided all his actions; while a clear perception and sound judgment rendered him at once a delightful companion, a steady friend, a clever artist, and a good example to his children. The fund of anecdotes which he derived from his long intimacy with eminent men, and his unaffected manner of communicating them, and his general refinement of thought and of demeanour made him an universal favourite, and an honour to his profession."

Our contemporaries announce the death, at St. Petersburg, of Mr. Robertson the portrait-painter, for many recent years a resident in the Russian capital.

On Monday last a collection of fifty-nine water-colour drawings by the late John Martin were sold by Messrs. Christie & Manson. These works, beautiful in execution, finished with all the dainty minuteness of even a woman's hand, and deep and bright in colour, presented us with a new view of the artist's character. He who revelled in vastness and sublimity in gulfs lit by the white glare of the lightning's torch—in misty seas swelling into snowy Alps of foam—in all the darkness of Malebolge and all the flames of Purgatory—could go out and watch, it seems, with a poet's love, the pool where the water-lilies lie asleep, the golden waves of the ripe corn rippling into furrows of exceeding lustre, the pale shadows that the trees cast on sunless days, and rivers winding "at their own sweet will" calm and child-like under the benediction of the sun. It did us good to see the same mind exulting in the blue chasms and frozen billows of Alpine scenery—in the pitchy tempest terror of Belshazzar's murky hall—and then to behold the creator of these wonders go forth to be lulled asleep on the soft breast of our common mother Nature, as if in these drawings a reaction from the wildness of his imagination had led Mr. Martin to display his tenderest feelings. One of the collection was 'A Valley of the Tyne,'—the painter's native vale, a cold, black, drear-looking spot, but to him no doubt fairer than Cashmere and Avoca. The scenes he selected seem to have been of the quietest and most pastoral character:—such as Leith Hill, Richmond Park, views on the Thames (Runnymede, Twickenham, &c.), the Brighton Downs, Hunger Hill, Wimbledon Common, and the valley of the Wandale, &c. In addition to these, we have corn-fields, groups of trees, plain sea-shores, sunsets, hay-fields,—not that the attentive eye could not here and there detect indications of the future terrors of his greater creations. There was a storm with an oak shivered by lightning, and frightened horses leaping from its shade—there was a moonlight view of Ilfracombe, with a red glare from a beacon in the sky, and crimson flame shadows on the silver water. Then, and above all, to remind us of the land of enchantment for which he left our sunny plains and undulating hills, we had his 'Manfred,' and a touched impression of one of his greatest works, 'Belshazzar's Feast.' Manfred, on a pine clad hill, rich in hues and tints, is represented as looking towards an Alpine region of oblivion and death, of blue peaks

where the avalanches hang, and beneath which the glaciers creep in their slow but certain progress. The contrast of life and death is well represented by the warm and cold of this picture. The best of the whole collection for finish and tone were the views from the 'Wynd Cliff,' the autumnal foliage being composed of a depth of transparent and glowing colours we never saw so richly heaped together, or so finely contrasted with the faint purple of the retreating distance, with the cliffs of Chepstow and the waves of the Severn white in the horizon. Many of his future faults are visible in these careful drawings, his almost morbid delicacy and his feeble boneless figures; but, on the other hand, there are a variety, brightness, and truth which maturer mannerism only impaired and never could replace. The following is a good instance of the false but suggestive materials with which he built up his scenes. When designing his picture of 'The Deluge,' he found it necessary to introduce some rocks; and how to draw them he knew not;—his heaps would not lie quite as they should do. A sudden thought of true genius struck him: he rang the bell and ordered the servant to send for a wagon-load of large coal. In half-an-hour it came, and, by his directions, was shot down pell mell on the floor of his studio. He then, with a pickaxe, shattered some of the largest masses, and the deluge proceeded. The drawings realized very good prices; and the following were the highest obtained:—'The Valley of the Wandale,' 37*l.* 16*s.*,—'Richmond Park, near Ham Gate,' 39*l.* 18*s.*,—'View towards Ealing Church,' 57*l.* 15*s.*,—'View from Ilfracombe towards South Wales,' 24*l.* 13*s.* 6*d.*,—'The Blasted Oak in Wimbledon Park,' 37*l.* 16*s.*,—'The Devil's Dyke, near Brighton,' 26*l.* 15*s.* 6*d.*,—'The proof of Belshazzar's Feast,' 14*l.* 3*s.* 6*d.*

The pictures, marbles, &c., of Samuel Woodburn, Esq., were sold, during the past week, by Messrs. Christie & Manson. Besides several sketches in chalks by Sir Thomas Lawrence, and drawings by Turner and Girtin, we observed several pictures of value by old masters, amongst which were what the Catalogue calls 'The Diamond Claude,' a simple landscape, with a herdman piping to his goats,—'A Venus attired by the Graces,' a soft-toned, smooth-finished Albano,—some sedgy-pools and tumble-down rack-rented cottages, by Ruysdael,—a Cuyp, with his usual red cavalier and white horse,—a man mending a pen, by Gerard Dow; not remarkable for accurate finish,—a study for a head of St. Jerome, by Domenichino,—and a sketch of a head of St. Francis in ecstasy, by Guido. There were, also, several portraits of Helena Forman, Rubens' wife, by Rubens, as there are at almost every sale.

M. de Bammerville's collection of engravings has been dispersed by Messrs. Sotheby & Wilkinson. The prints were not in the best condition; but the prices were high and considered worthy of the best days of chalcographomania. Subjoined are the prices of some of the most curious and important examples:—Lot 6, Judith and her Attendants, 15*l.* 15*s.*; lot 9, Design of a Fountain, 10*l.*: both by Andria,—lot 31, a satirical print respecting the principal Governments of Europe, 15*l.* 15*s.*, by Baldini,—lot 51, The Holy Family with St. Elizabeth, 18*l.*,—lot 64, St. John the Baptist, by Campagnola, 16*l.* 16*s.*,—lot 66, The Young Shepherd, a beautiful print by the same artist, 17*l.*,—lot 84, a ruined temple in the first state, by Claude, 10*l.* 15*s.*,—lot 88, a large landscape in the first state, also by Claude, 11*l.*,—lot 129, An Assembly of Five Saints, by Francia, 17*l.* 17*s.*,—lot 141, The Death of the Virgin, by Glickenton, 18*l.*,—lot 144, A Young Man playing the Guitar, by Du Hamel, 20*l.*,—lot 256, The Flagellation of Christ, by Mantegna, 24*l.*,—lot 263, The Madonna and Child, by the same artist, 30*l.*,—lot 265, The Madonna and Child seated in a Cavern, by the same, 72*l.*,—lot 255, The Balcony, by Mair, 55*l.* 10*s.*,—lot 295, The Temptation in the Wilderness, 21*l.* 10*s.*,—lot 312, History of Lucretia, 21*l.*,—lot 318, Judith with the Head of Holofernes, 30*l.* 9*s.*,—lot 367, The Knight of Death, by Albert Dürer, 32*l.*,—lot 434, Hercules combating the Giants, by Pollajuolo, of which only one other example is said to exist, 89*l.*,—lot 449, The Last Supper, by Marc Antonio, 21*l.* 10*s.*,—lot 450,







will not accept vocal crudities for the sake of musical earnestness; whereas the Germans will, and have their reward accordingly. How strange it is that whereas violin, pianoforte, clarinet, ophicleide even, should be all studied by them with a view to their special execution and beauty—to the production of the best tone possible—to the greatest variety of accent and brilliancy of execution—the treasures of the voice should be left in such a coarse, spoiled, incomplete state! Referring to our remarks on the Drury Lane 'Don Juan,' and on the mistaken direction of public sympathy for that which is musically bad, we must notice a fact or two on the other side of the account. It is evident that no *prestige*, nor triumphs announced, nor even her own display of her magnificent endowments, can persuade our opera-goers to relish Mdlle. Grevelle. It is no less clear, that exquisite singing (conjointly, it must be owned, with one of those "dear, shocking stories," in which our fine ladies and gentlemen delight,) has made endurable Verdi's weak 'Rigoletto,'—which opera has been revived with success. On its second performance, Mdlle. Marai—who appears to be one of the most available among the ladies who have lately come hither—replaced Madame Bosio (who was suddenly disabled by indisposition) with neatness and feeling.

**FRENCH PLAYS.**—By following out Mr. Mitchell's policy, M. Lafont seems likely to perpetuate the fashion which the French plays enjoyed under Mr. Mitchell's management. He has brought forward in rapid succession, Mdlle. Luther, the ingenious, Mdlle. Fix, the gay—M. Ferrville the veteran (how admirable for his quiet comedy!)—M. Brindeau, the genteel,—and, on Wednesday, he made an assault on English sympathies, which was attended by a success of tears and plaudits the like of which (not writing at random) we do not recollect to have witnessed in any theatre. This was by the production of Madame Émile de Girardin's 'La Joie fait Peur,'—in which Madame Allan and M. Regnier sustained their original parts. The play is merely a one-act drama, and might by some be called a trifle. Yet it is no trifle within so small a compass and out of so simple a story so distinctly to show the world that a *drame*—above all a French *drame*—to move the strongest and deepest human feelings, need not be a compound of intrigue and cruelty, of blood and desire,—but may do its work by appealing to the commonest experiences of all who have lived—which means, all who have known sorrow.—There was, possibly, hardly a single spectator on Wednesday evening who had not his or her own memory of

Some who, blithe, sailed forth at morn,  
Never, never more returning;  
Leaving gentle ones to grieve,  
Fast remed for child or lover,  
While the mournful shades of eve  
Silent couch and chamber cover.

—Such a reported calamity has darkened with mourning the house of *Madame des Aubiers* (Madame Allan), but the tale proves an error—the news premature; and it is on the sudden return of the lost sailor, and on the devices of an old family servant, *Noel* (M. Regnier), how to break it to the mother so as not to kill her with joy, that the action and emotion turn. This "risque of reprieve," in itself a happy imagination, is well wrought out, because not wire-drawn, by Madame de Girardin,—the effect being varied by the introduction of a sister (Mdlle. Luther) and a betrothed lady (Mdlle. Fix) for the dead-alive. Need more be said than that the piece may be accepted as expiation in full for its author's 'Lady Tartuffe'?

It would be difficult to overpraise the acting of Madame Allan and M. Regnier in this drama. The lady is not young, and is even more matronly in her aspect, perhaps, than befits her years; but an artist more truthful, delicate, and, when need is, powerful—has rarely trod the stage. In her opening scenes her languid and resigned endurance of suffering, and the perpetual presence of a mother's deep sorrow, made a clear and quiet contrast with the more impulsive grief of her younger companions. Then, so soon as the finest crevice

of suggestion opens itself, the vigilance of every faculty—the quickening of every hope, which the poor heart struggles to repress, dreading recoil into a blacker despair,—the play of eye, and ear, and hand, and lip, till the climax is reached—makes an utterance of nature in Art, such as it is well to see from time to time, in assurance that Truth and Feeling have still real ministers on the stage, and that high standards are not without high examples.—As the old white-haired family servant with his respectful affection, his intimate garrulity, his utter identification of his sorrow with their sorrow, his prompt readiness to take every most difficult task on himself, and his perpetual breaking down into grief and perplexity, which retard, not assist, the solution of the difficulty—M. Regnier claims, also, the highest praise.—A success, we repeat, so pure, so powerful, and so universal we have not seen for many a day.

**HAYMARKET.**—On Saturday a new five-act drama was produced, from the pen of Mr. Planché, translated from the French of MM. Granger and De Montepin; the materials being adapted from their play, entitled 'Des Chevaliers de Lansquenet,' anglicized by the appellation of 'The Knights of the Round Table.' The French piece, which is founded on a novel of the same title, may be characterized as a dramatic romance, essentially prosaic in spirit and extravagant in form. This extravagance Mr. Planché has not subdued, but rather exaggerated. The incidents in his adaptation are all bizarre and extraordinary;—the natural in conduct and character being rather avoided as commonplace than solicited as true. A heroine, entitled to a large fortune, feigned to have died in childhood by a spendthrift half-brother—bred up by gipsies—patronized by a titled lady—running away from a gentleman who loves her, because urged by conscientious scruples—pursuing her fortune, and seeking her rights in London—seized on by sharpers—almost involved in a Fleet marriage, and almost miraculously identified by an old admirer of her mother through her wonderful resemblance—such incidents are not sufficiently strange and improbable;—but the eccentricities of a swindling firm, under the name in the title of the play, and of an artistic diner at Lockett's coffee-house, who fares sumptuously at the expense of the landlord; together with those of a horn-blowing and fencing lover of a poor sempstress, who, providentially, enters by chimneys, and hides in closets for the defeat of plots and counterplots, must needs be added by way of garnish, and lend a comic complexion to "a story of intense interest." There is not, it is true, much attempt at pathos;—and the narrative style prevails over the dramatic. The interest, indeed, is made to lie mainly in the cold, calculating villainy of the so-called "knights,"—a band of swindlers, who, by introducing themselves into aristocratic circles, carry on an extensive system of plunder. *Capt. Cozen* is the representative of the gang, and displays a quiet, sneering vein of talent, which, though commonplace enough, sufficiently distinguishes him as a subtle stage-demon, with a professional code of morals, and an intellect aspiring to command. The success of the play greatly depended on the manner in which Mr. G. Vandenhoff supported this character. His self-possession was remarkable. But this class of parts is now almost worn to death; scarcely a French piece is promoted to the English boards which has not in it one of these imperturbable personages, whose cool impudence afflicts the innocent for awhile to become his own snare in the end. In the present play, the subtle Captain is naturally antagonized by a simple-witted fellow, *Tom Tittler* (Mr. Buckstone), the horn-blower and fencer aforesaid, who, though educated at Harrow as a gentleman, and entering life as a soldier, had, by a reverse of fortune, been compelled to exchange the last profession for the two already mentioned. His odd adventures with *Peggy Poplin*, the mantua-maker, and *Perdita*, the foundling, implicate him, at length, with the transactions of the so-called "knights" and their dupes; and to him is reserved the honour of humorously running the Captain through the body, as the best means of bringing the play to an intelligible termination.

Such a mixture of melo-drama and farce has scarcely ever been concocted for the stage; but the present serves the purpose evidently designed by its adapter, that of suiting the company generally with parts, and, in particular, furnishing the manager with a five-act character, which should take the lead in the action and have the credit of the final situation. In this Mr. Planché has succeeded; but he has not in rendering the dialogue either witty or wise,—leaving it, indeed, to the incidents to produce their own effects without much reference to what is said, further than might be necessary to explain the position of circumstances. The amount of narrative is certainly something "prodigious"; but it is managed with tact equal to the emergency. All, indeed, is "touch and go"; clever, if nothing more. Doubts may be felt whether audiences will take sufficient interest in the doings of a gang of sharpers to insure a prolonged run; and we might censure the encouragement of such an interest, but that "poetic justice" is done at the end;—the only thing that is poetic throughout. Reliance must be placed on the structure of the play and the humour of the dominant part. Some interest, it might have been expected, would have been attached to the perils and triumphs of *Perdita*; but Miss Reynolds found little that was available for effect. Mrs. Fitzwilliam possessed in her part more *matériel*, and made excellent use of it, too. Rapid action and unexpected situations carried all before them on the first night. The appointments of the piece are costly and appropriate; and the concluding scene, by Calcott, is really beautiful. It represents a scene at Hampstead, with London in the distance; and is, besides, accompanied with accessories, not precisely legitimate, but striking,—one of which, a coach and horses between the hedges, and the coachman *poosed* on the box watching the progress of the duel, was picturesque enough. Mr. Vandenhoff's scarlet costume, while standing at the field gate, contrasted, also, powerfully with the verdure about, which is exquisitely painted. It is seldom that the dresses and scene-painting harmonize so well as they did in this instance,—making, indeed, a fine picture.

**ADELPHI.**—A five-act adaptation from the French was, also, produced at this theatre on Monday;—one, however, met of a light and humorous kind, but a piece perilously elaborate in its development of sentiment and character, and ambitious in its aim as an Art-drama of the imaginative class. 'Les Filles du Marbre,' by MM. Barrière and Thiboust, is the original of 'The Marble Heart; or, the Sculptor's Dream,' by Mr. C. Selby, who has somewhat modified the story, by placing the subject within the sphere of general society, and making it the medium of satire on the heartlessness of fashionable life. The opening scene is classical in topic and costume;—the dialogue is, also, such in its tone, the style of antiquity being affected, and not unsuccessfully imitated. Alcibiades, Gorgias, Diogenes, Phidias, with the *poë-plastique* statues of Aspasia, Laïs, and Phryne, constitute the *dramatis personæ*. Phidias, like Pygmalion, is enamoured of his own creations, and refuses to part with them to the wealthy Gorgias, who has purchased them. Diogenes refers the dispute to the statues themselves, who turn their countenances towards their rich claimant and away from their poor artist, as might have been expected, seeing that their hearts are "marble." This scene is supposed to be a vision beheld by one *Raphael* (Mr. Leigh Murray), a sculptor in Paris, who, visiting Fontainebleau, becomes acquainted with *Mdlle. Marco* (Madame Celeste), a lady of quality, with a heart not less marble than a statue's. The *Diogenes* of the introduction (Mr. B. Webster) is converted into a kind-hearted journalist, the artist's friend, who gives him the best of advice, but all in vain. Fascinated by the rich coquette, Raphael quits his studio, his mother, and a faithful and simple-minded maiden who loves him, and devotes himself to the false enchantress, who encourages his devotion only to insure her triumph over a wealthy suitor, whose jealousy she desires to awaken. Raphael is, at length, undeceived; and from that point the interest becomes truly tragic. The



author relies on his theme to an extraordinary extent; and laboriously analyzes the emotions, seeking to lay bare the heart and soul of the insulted artist and jilted lover. The lady, Marco, herself, also, rises here to a stern dignity, and justifies herself with much eloquence. Her scorn and pride have slain their victim; but she knows it not, for he has left her presence indignantly, and made an impression on the world's opinion to the lady's disfavour. Braving the consequences, she wagers to recover him—makes the attempt and fails—renews the wager, and arrives at his studio to find him a corpse. The artist's mother had fallen a sacrifice to his long abstinence;—grief for her death, and love not yet to be conquered for his betrayer, suffice to drive him to insanity, only to be relieved by a broken heart. We have before remarked that Mr. Webster, now that he has been enabled to devote his entire attention to this theatre, has gradually effected the elevation of the character of its performances. The present drama is a daring experiment—the argument and treatment are both intellectual. There is in the drama, too, infinite variety:—scenes of all descriptions, from the severely classical to those of fashionable *finesse*; others, too, that are pastoral or comic,—crowned with several of great tragic power. The whole, it must be confessed, was admirably acted, too.—Mr. Leigh Murray, in the situations of agony and madness which he had to depict, manifesting powers which are rarely found in conjunction with the qualities that fit an actor for juvenile parts. The drama is exceedingly long—as long as 'Hamlet,' indeed—and the situations are frequently illustrated with diffuse circumstantiality and diction; but it commands the profound attention and interest of the audience. Nor has the management omitted to invest the performance with scenic splendour,—every opportunity, indeed, having been taken for magnificent display, and every attention paid to the picturesque grouping of the actors and other material arrangements of the stage-business. The success was complete on the first night; but it is yet to be proved whether a piece in which dialogue so much preponderates will be ultimately popular with an Adelphi audience.

**MUSICAL AND DRAMATIC GOSSIP.**—We print the following communication, as we have received it, merely omitting a word or two which are unimportant to the explanations tendered:—

As the publisher whose name is sufficiently known to have been appended to the Advertisement quoted in the *Athenæum* of May 13, perhaps you will allow me to express an opinion that the law respecting "Representation" ought not to admit of "jostling," and does not amongst right-minded people. It would be well if the Act were as clear upon all other points as upon that. It states that the representation, although a part of the copyright, shall not pass in a general assignment of the copyright. If intended to pass, it has to be expressly named,—so that there can be no mistake between the assignor and the assignee on the subject. It is a common practice among dramatic authors to sell the right of publication and reserve the right of representation. I have many copyrights in which I have the entire right, and many others in which I have only the right of publication. With regard to Songs, it is generally so much to the advantage of the owner of the copyright to have them sung, that there is seldom any interference; but that there is a right of representation in a song as much as in a whole opera, I take to have been established in the case of Russell v. Smith. At the time of that action, Mr. Russell had not alienated his representation, and was perfectly right in "dealing as he pleased with his own." His main income arose from his entertainments, and he did not choose to let any one use his material. Subsequently, in 1852, in selling the right of publication, he also sold the right of representation, for the business-like reason, that, if he had chosen to reserve it for his exclusive use, he would not have got one quarter as much as I paid him for the undivided copyright.—With regard to 'Le Prophète,' I dare say you are aware that there is no English copyright for a work first published abroad, except under the provisions of the International Copyright Act. In the German State of which M. Meyerbeer is a native, there was a convention under the International Copyright Act at the time of the production of the opera, but in France there was none.—yet M. Meyerbeer thought it to his advantage to produce his opera in France,—thus electing to have a French copyright rather than an English one. In France, the judges have not yet learned that the terms *priority* and *simultaneity* are synonymous; and therefore there was a real priority of publication in that country, or there would have been no copyright in France. True, there was an attempt in England to make out a simultaneous publication; and the facts elucidate one of the frauds that may be perpetrated by false entries at Stationers' Hall,—namely, that a publisher may enter any day that suits him as the day of publication, however

far antecedent to the day of entry. I believe there are many pieces of Foreign music entered as English copyrights which have never been published at all, and never will be, unless some casualty lift them into notoriety. There are also many curiosities in the musical way to be seen at the British Museum, which have been delivered there as the articles entered at Stationers' Hall, when the same have been demanded for the Museum.—The remedy for this is short enough:—that parties intending to claim copyright should make their entries at the time of first publication, and should then and there deliver a copy of the entire article claimed as copyright.—I am, &c. G. H. DAVIDSON.

We do not perceive how the above statement is calculated to do away with the wonder expressed (*ante*, p. 597), that a publisher after having made a fair bargain with an author should find it necessary to warn purchasers against "threats and intimidations" vented by that author. It appears, however, to corroborate our assertion, that the whole law of musical copyright is "full of difficulties and inconsistencies unreconciled."

The tide of arrivals does not cease flowing. An unusual number of German vocalists are here this spring,—lured hither, we fancy, by the circumstance of a German Opera having opened its doors. Among others are Mesdames Palm-Spatzer and Gentiluomo,—if we mistake not, sisters.—A new flute-player, too, has come, Herr Terschak, who is highly commended by those competent to commend.

Herr Emil Naumann's Oratorio, 'Christ, the Messenger of Peace,' is advertised to be performed at Exeter Hall, for the first time, on Wednesday, June the 14th, in aid of the funds for the German Hospital at Dalston.—The Oratorios of the week at Exeter Hall have been "Mr. Surman's night," at which 'The Creation' was to be executed by the members of the *London Sacred Harmonic Society*; and an extra performance of 'Elijah,' by the *Sacred Harmonic Society*, by way, we presume, of meeting the desires of those amateurs, who only come to London for the "full season."

Perhaps in the annals of entertainment there is hardly such a fact to be found as Mr. Albert Smith's *seven hundredth* performance of his 'Ascent of Mont Blanc,' which took place the other evening.

We were speaking the other day of the manner in which the habit of amateur exhibition is spreading in the kingdom. Of this a pleasant confirmation appears in the last number of the *Musical Transcript* (which journal, by the way, seems performing its functions, as a collector of musical and dramatic intelligence, with diligence and discretion). There, in three subsequent paragraphs, we read, first, how, at the *Torquay Choral Society*, Lord —, who had been promised to appear, was replaced by the Hon. Mr. —, "whose voice and style were much admired;"—secondly, how the "Stokers and Pokers" (to borrow Sir F. Head's title) of Wolverton have been giving their Concert, in their lecture-room, in generous aid of the fund for the soldiers' wives and children;—thirdly, how "the gentlemen of Bilton" have been joining in a dramatic performance for the same charitable purpose. The change coming over English manners in these things is curious, full of interest, and fuller of responsibility for all who attempt to amuse or direct the public.

It seems curious that so often as a cheap entertainment has succeeded for a while, the "aristocratic element" (to use *my Lady's* maid's phraseology) is apt to pervade the managers who try with all their might to make it genteel by making it dear and difficult of access. The Drury Lane Opera has thriven, notoriously—to our fancy, strangely, the merit of its performances considered,—and its thriving can but be explained on the fact of its contenting an audience unable or reluctant to encounter the cost or the restraints of the Royal Italian Opera.—Well, the entertainment is not yet well established—has not yet proved the recoil attendant on all sudden successes—has not yet fairly faced the increased expenses attendant on some of its later engagements, before its proprietors issue a dress *ukase* for the government of gentlemen,—confining loungers who walk in to hear an act of 'Don Juan,' or the *finale* in 'Fidelio,' to the hot and uncomfortable upper regions of Old Drury, or to the crowded pit, unless they wear "evening dress." We cannot but think it would be wiser to amend the quality of the

entertainment behind the curtain than thus to insist on black coats among the audience before it.

It is with pleasure we perceive the announcement of Mr. A. Wigan's re-appearance at the *Olympic Theatre*, on Monday next, after an absence from his stage of some weeks, caused, it is understood, by severe indisposition.

#### MISCELLANEA

**Aurora Borealis.**—Belfast, May 22.—On the night of Monday the 15th inst. there was rather a vivid display here of the Aurora Borealis. What rendered it remarkable was that the day and evening were very warm, and at the time I first observed it, half-past 10 P.M., a large sheet to the north of the horizon being one uniform blaze with streamers shooting up from it towards the zenith, the evening was still a warm summer evening. The motion of the streamers was not as rapid as I have usually observed it, nor did they move sideways with any perceptible motion. At 25 min. to 11 a luminous arch had formed distinct from the sheet of white auroral light, which when I first observed it, had passed about one-third of its breadth over the star Capella, and also covered the other bright star near but to the west and north of Capella. As my horizon was greatly intercepted, I could neither see the eastern or western termination of the arch, nor could I form a good estimate of the position the star occupied in it, but it seemed to be about 3° or 4° to the west of the highest part. At 20 min. to 11 the arch had perceptibly advanced towards the south; but when I next obtained a view of where it should have been, between the houses forming the side of the street along which I was walking, the arch was gone, say about 17 min. to 11. I took the following note next day from the Meteorological Registry kept at Queen's College, Belfast.—

May 15, 9 A.M.: Bar. 30.236, attached therm. 55°; exposed therm. dry bulb, 56°, wet bulb, 50°6'; maximum, 60°5', minimum, 47°. Wind N.W. Dark and cloudy.—9 P.M.: Bar. 30.308, attached therm. 57°; exposed therm. dry bulb, 49°4', wet bulb, 46°. Calm and cloudless.—May 16, 9 A.M.: Bar. 30.316, attached therm. 53°4'; exposed therm. dry bulb, 57°, wet bulb, 52°4'; maximum, 60°, minimum, 38°. Wind W. Very warm, bright sun.

—The minimum thermometer on the morning of the 16th showed that the night or morning had been cold. Yours, &c.

JOHN STEVELLY.

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